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The September Number of THE ART INTERCHANGE
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• SEPTEMBER • 1891 •

THE ART INTERCHANGE

AN ILLUSTRATED GUIDE FOR AMATEURS AND STUDENTS WITH HINTS ON ARTISTIC DECORATION

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NOVELTY NOTES

Embroidered satin or silk panels for screens are shown in black and assorted colors. Black satin panels handsomely embroidered in gold may be purchased for from \$18 to \$22 for those five feet in height, while \$27 is the price of those of larger size. Colored satin panels with self colored embroidery cost from \$12.50 to \$30 each the size varying from four and a half feet to five and a half feet. Paper screens, handsomely mounted, are very reasonable in price. They come in either three or four folds and are from four and a half to five and a half feet high. An infinite variety of these screens is shown. They are strong and serviceable and are prettily painted. The prices range from \$1.75 to \$4.50. An immense number of Calcutta water coolers are sold now at lowered prices. They are furnished with a bail to the ice recess and a lip to the tumbler, and are said to keep crushed ice for twenty-four hours. They have been reduced to \$1.50. Bamboo and bead portières so desirable for summer use are exceptionally pretty this year. They are in solid colorings, the bamboo sections being separated by white or opaque beads. Two of this kind may be noted, one in plain maroon, the bamboo alternating with opaque beads of a contrasting color. Another of ebonized bamboo, each section divided by a large white (Continued on page v.)

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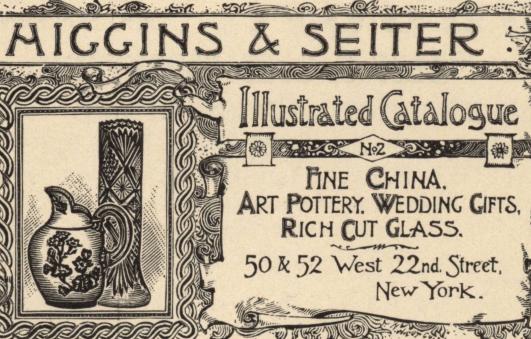
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THE ART INTERCHANGE

AN ILLUSTRATED GUIDE FOR ART AMATEURS AND STUDENTS, WITH
HINTS ON ARTISTIC DECORATION

VOL. XXVII. No. 3

NEW YORK, SEPTEMBER, 1891

With 5 Supplements; 3 in color, 2 in black and white. The colored supplements are "King," St. Bernard, in oil color; Japanese Quince, in water color. Apple I design showing Shaving Mug with decoration of Forget-me-nots.

THE ART INTERCHANGE
Established in New York, September, 1878

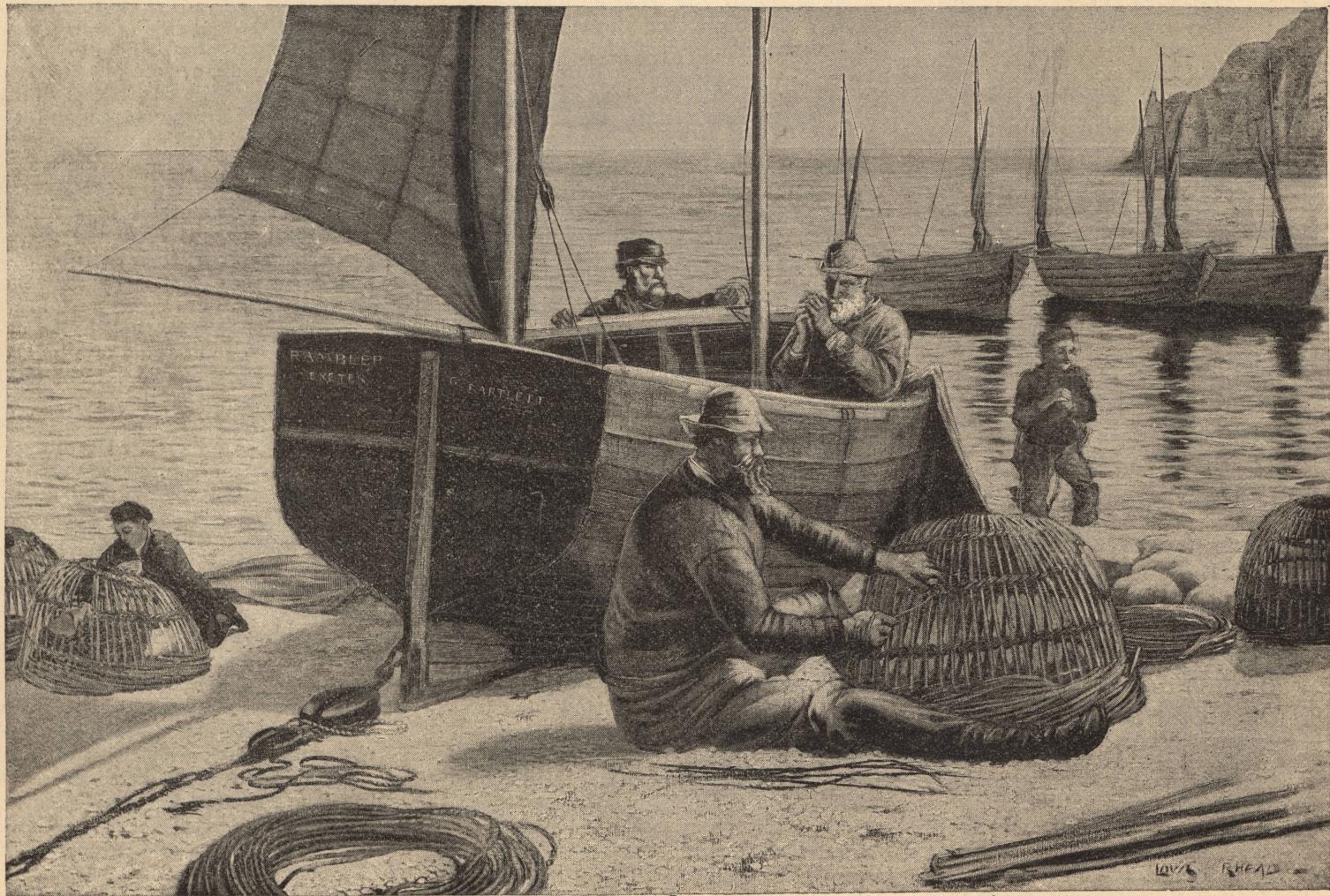
MRS. JOSEPHINE REDDING, Editor, New York, U.S.A.

THE DECORATIVE AND ARTISTIC QUALITIES IN EGYPTIAN AND ASSYRIAN SCULPTURE WITH REFERENCE TO SOME EXAMPLES IN THE METROPOLITAN MUSEUM—SECOND PAPER.

NON the pitched battles in open field, and in the lion hunts, the spirit and ingenuity of these scenes become embellished by a curious decorative quality which none of the historians or discoverers have commented upon, and

orative representation of speed could be done—the graceful outlines of these war steeds are adorned with elaborate trappings about their heads and withers, leaving the slender flanks unencumbered. With the hind feet on the ground and the fore feet in air, the animal stretches himself at full speed without for a moment losing his pomp or his sense of the requirements of the triumphal scene in which he figures. The sculptor even knew—even if he had never heard it—that "in the language of art, as in that of rhetoric, there is no figure more effective in its proper place than repetition." In the battle scenes these charging horses are repeated, one behind the other, lapping at half length, till it does not need

lion hunts in which the led horse behind the king's chariot is assailed by a lion who springs upon him from behind. The royal hunter and his charioteer are absorbed in the combat with another monster in front, the poor led horse, left to himself, flings his hind heels unavailingly against his terrible assailant, and squeals in pain and terror. With all this spirit and naturalness, the simple composition is so disposed in the field of the relief, so ornamented and accentuated, as to make a work of art. "The Assyrian horses," says Lubke, "are of a noble and fiery breed, with short, slender bodies, arched necks and sagacious and fiery heads, in fact, in everything closely allied to the still more noble and beautiful horses of



DEVONSHIRE FISHERMEN

[After an oil painting by Louis J. Rhead]

which may yet be felt by any one who considers these sculptures. This is due in great measure to the exceeding skill with which the Assyrian artist depicted his horses, especially in their conventional gallop. Nothing finer in the way of a dec-

the crouching and overwhelmed figures of the foot soldiers of the enemy to show the irresistibleness of this onset. Only once is this stately gallop interrupted in the moving figures all around the gallery, and that is in one of the most 'perilous

the Parthenon frieze which Greek art and civilization produced." Perrot adds; "No observer can avoid being struck by the truth of attitude and movement given by the Assyrian sculptor to horses both driven and mounted." On the north wall

of the gallery of the Metropolitan Museum may be found part of the cast of a bas-relief from Nimrond representing the interior of a fortress, a central place in which is occupied by a small pavilion, generally supposed to represent the royal tent. Unable to give a complete representation of it, with all its divisions, the sculptor contented himself with showing only the apartment in which the chariot horses are groomed and fed. The truth to nature in this scene will be readily appreciated—three of these high-mettled steeds are feeding at a manger, one of them turning his head to look over his shoulder, and a fourth is being rubbed down by an attendant who pats his neck soothingly during the operation and keeps at a respectful distance from his nimble heels. Before the door of the pavilion, a eunuch receives a file of bearded prisoners, their arms pinioned behind them, and a soldier at their elbow, and above is another attendant apparently threatening two strange figures, muffled in lions' skins, but whom Perrot, curiously enough, conjectures to be personifications of the fish-god, Anon or Dagon. In their representations of horses, the Assyrian artists much excelled the Egyptian, the latter securing a greater variety of attitudes, but much less truthfulness in outline, and less decorative effect. The general theory of the ornamental trappings of these battle steeds was the same in both countries, the head, neck and shoulders being elaborately decked out, and the sense of lightness and unimpaired speed secured by leaving the rest of the body naked. Sometimes, however, as in the colored sculpture of Thebes, figured by Prisse d'Avennes, the horse's body is covered by a gaily striped blanket, not unlike the tight fitting robe worn by the royal charioteer, Ramses - meia - moun. The "right feeling" of the Assyrian artist, is shown even in such details as the knotting of his horse's tail, or the ornamental band tied around it, always at just the right distance from the end.

But it was in depicting the great royal lion hunts that the sculptors of these bas-reliefs rose to their highest attainments. Doubtless their opportunities for studying these fierce models on the plain and in the king's parks were unsurpassed, and there are enough casts in the Museum galleries to give an excellent idea of their skill. There were probably even tame lions in the royal palace, as there are in the East to this day. "Thanks to such facilities as these," says Perrot, "the Ninevite sculptors have handed down to us more faithful reproductions of the lion than their more skilful successors of Greece and Rome. For the latter the lion was little more than a conventional type from which ornamental motives might be drawn. Sometimes, no doubt, they obtained very fine effects from it, but they always considered themselves free to modify and amplify, according to the requirements of the moment. Thus they were often led to give him full and rounded forms, which had a beauty of their own, but were hardly true to nature. The Assyrian never committed that fault. He knew that the great flesh-eating beasts never grew fat, that they were all nerve and muscle, without any of those adipose tissues which reach so great a development in herbiv-

orous animals, like the sheep or ox, or those that eat anything that comes, like the pig." And Luke says, quite truly: "These lion hunts rise to a pitch of grand effect, and indeed of dramatic importance. The kingly animals are depicted with unsurpassable truth in all their majestic power and beauty, and their contest against the superior strength of man, which is brought before us in all its stages up to the heroic defeat, produces almost a tragical effect. Lions are the true heroes of Assyrian art. . . . The sovereign with his suite, are mounted on fine, able, and fleet horses. Incomparably true and life-like are the scenes that follow, and which constantly end in the destruction of the noble animal. In one, the lion has rushed at the horse with the rapidity of lightning, and has fixed its claws in its neck; but the king seizes the animal by the throat, and gives it its death blow. Another lion falls to the ground in the very act of springing, struck by an arrow through the head. Similar scenes with increasing variety are depicted with life-like truth and interest. There a dead lion is lying on its back, with its huge paws dropped powerless. Another, fatally wounded, raises its foot and licks the paw, the lower surface of which is shown in masterly perspective; another of these splendid animals is dragging itself along with a last effort, but we see that life is ebbing with the stream of blood flowing from its jaw." Another, directly under the galloping chariot horses, is struggling furiously to remove the arrow from its neck. The most famous of these tragic beasts is that relief of the dying lioness, paralyzed in her hinder limbs by the arrow through her spine, which hangs on the right of the museum entrance, and which a modern French sculptor thought worthy to imitate, life-size, and in the round, and set up before the pavilion of the City of Paris, in the Exposition of 1889. Of all the animal forms, that of the lion was the first to afford material for decorative compositions of any value, and nowhere has he found more appreciative artists than among those of this conquering people.

A detail which does not seem to have suggested itself to any of the learned Assyriologists, but which, nevertheless, is not altogether beside the mark, concerns the courage of the king who, armed only with spear and bows, sets out to hunt the king of beasts in his own plains. The modern hunter thinks he is doing pretty well if he faces this grim quarry with a repeating breech-loader, and with one or two more at his elbow in the hands of trusty attendants. However much may be allowed for Oriental hyperbole, and for the number of the royal suite, it seems to be evident that these Ninevite monarchs were worthy descendants of Nimrond of old. Tiglath Pileser records in one of his inscriptions that one hundred and twenty lions were slain by him on foot, and that eight hundred more fell before his weapons as he and his men rode in chariots. And one Sardanapalus I. makes this magnificent brag, "I, Assur-bani-apli, king of the nations, king of Assyria, fighting on foot in my great courage with a lion of terrifying size, I seized him by the ear, and in the name of Assur and Istar, goddess of war, I put an end to his life with the lance I held in my hand." M.

Place records that the size and weight of the iron instruments which he discovered in King Sargon's palace rendered them altogether too heavy for the use of the modern natives. In another of the Museum reliefs, on the north wall, we see Assurbani-apli, after the chase, standing before an altar and the sacred cone and pouring out a libation. "The grandeur of the lions' heads, here arranged in perspective at the feet of the monarch, may challenge the world in vividness of artistic power. Nothing could be more astonishing, however, than the contrast between these majestic brute forms and the figure of the king, in which the sculptor's power is exhausted in the elaboration of ornament and details of woven stuff." Scarcely less admirable than the representations of lions and horses on these reliefs are those of the hunting dogs of this monarch, huge mastiffs and hounds, waist-high on their attendants and struggling fiercely at the leashes which retain them. Herodotus records that the Satrap of Babylon kept a pack of Indian hounds, so numerous that the revenues of four large villages were required to support it. The impress of a dog's paw, as large as a man's hand, has been found preserved in clay at Khorsabad.

The details of the Chaldaean and Assyrian mythology are much more obscure than those of the Egyptian, but there appear to have been, in addition to the gods or benevolent genii, a numerous and powerful species of demons or evil spirits which, from their importance and the terror they inspired, came to occupy an very important rôle in the sculptor's creation. In the representation of all these supernatural beings various details were borrowed from the animal kingdom to express their attributes—thus, the deity's swiftness by the wings of an eagle or a vulture, his destructive and irresistible power by their beaks and claws, the horns and dewlap of a bull, or the mane and claws of a lion. The Chaldaeans, however, when they sought the most suitable way of figuring their gods, seem to have so appreciated the excellence of the human figure that they contented themselves, with but few exceptions, with copying it as literally as their skill would allow. One of the most remarkable characteristics of the Assyrian sculpture, higher even than those displayed in the delineations of animals inasmuch as it reveals qualities of imagination and invention, is the artistic talent shown in the union of these animal and human forms in the same body. Lubke says: "Assyrian art evidently surpasses Egyptian in these grotesque creations, but she invests them also with so much life and blends the heterogeneous elements so harmoniously together that the imagination is scarcely shocked by the improbability." And he cites as an instance that well-known bas-relief from the entrance to a small temple at Nimrond, supposed to represent the god of the temple driving out the evil spirit, which he does very vigorously with a sort of trident thunderbolts. The demon is a species of griffin, as tall as the divinity, and it rears on its hind legs and turning snarls at him with indescribable fury. "This pursued, half bird-like lion is depicted with such life as in its flight it rears itself and turns to face the

foe, that no doubt remains of its capability of existence. On the other hand Assyrian art has produced no creation of such mystically solemn and architecturally grand majesty as the Egyptians have done in their sphinx." The colossal, human-headed bulls and lions, however, are almost as fine. Among the numerous figures of demons found in Chaldaea and Assyria, some of the most effective are those from this palace at Kuyunjik—vigorous, threatening figures, brandishing daggers, with heads of snarling lions, dogs' ears and horses mane, and the feet those of birds of prey.

The sculptures by which this ancient art is best known are those gigantic portal guardians "called by the ancient Assyrians Kirubi, and, doubtless, allied to the cherubim which, in Hebrew story, guard the entrance to the Garden of Eden." It is to be regretted that the Metropolitan Museum contains no example of these winged bulls and lions "the speaking symbols of force and thought," which remain one of the most remarkable of the creations of man's imagination. Whoever has seen the originals, even amid such incongruous surroundings as those of the Louvre or the British Museum, can appreciate the unanimous testimony of the historians and the discoverers as to their imposing appearance. "The mighty form of these animals, the strong display of their muscles and sinews, and the imposing dignity of the human head with its high, priestlike tiara, combine to produce a general solemn effect." "The animal forms are here most happily allied, and the view of this colossal genius certainly awakes elevated ideas of strength, of grandeur, almost of majesty." "The face with its strongly-marked features, with its frame of closely curled hair and beard arranged in the strictest symmetry, is still more remarkable than all the rest. The expression is grave and proud, and sometimes almost smiling. It is in fine harmony with the general idea that led the Chaldeans to create these mysterious but kindly beings, and to endow them with their mighty frames of stone." The root of this symbolism is the same as that of the Egyptian sphinx,—the adoration of the forces of nature, the desire to unite in a single being the highest powers of life and nature. Mrs. Mitchell says, "The visions in the first and tenth chapters of Ezekiel seem to have been written in vivid remembrance of such man, lion, ox, and eagle monsters. As the symbols of the four evangelists, these elements play an important part in Christian art. In similar manner, the horns with which the ancient Chaldeans and Assyrians decorated their sacred capes appear in the Hebrew Scriptures as the emblems of power; and, even to-day, the peasant in Mesopotamia ascribes to them such virtue, that he puts up a horned skull in his fields to make them productive, and hangs it over his door to ward off evil."

Nor are these the only instances in which later schools and nations have borrowed their conceptions of these bold innovators. The great winged genii, so prominent in Chaldean art, have furnished a type both for the Greek figure of Victory, and for the Christian representation of angels—both of these, however, being content with a

single pair of wings, while those of the Mesopotamian divinity were double, and so arranged as to form, when displayed, a very effective background for his robust and muscular figure. The Greek Centaur was invented in the Assyrian Man-lion, the Greek Pegasus in the Assyrian winged horse, and all the griffins, harpies and sirens on Assyrian reliefs and embroideries. The unicorn also made his first appearance on the banks of the Tigris, though he was then a more ox-like monster than he afterwards became. In addition to all these, there have been found on the sculptures of these palace walls, still more daring and arbitrary combinations of forms, always defined with precision, and with due regard to plausibility of structure. Any consideration of the work of the Assyrian sculptor would be incomplete that did not allude to the fact that, like his Egyptian predecessor, he made use of color to carry still further the effect of his chiseled forms. This he did, however, in a more sober and reserved manner than the Egyptian, and his polychromatic decorations "fulfilled their purpose of amusing and delighting the eye without ever attempting to deceive it."

Attention has been called in these papers only to those qualities in this sculpture that redeemed the art from the charge of being "so very mean and meagre," as Mr. William Holmden puts it. That much of it, in its stiff conventionality or ignorance, is of interest to the archæologist and ethnologist rather than the artist, is not denied. Of this character are the two large figures from the walls of the grand hall of King Assur-nazir-apli which may be found at the upper end of the gallery that faces the entrance to the Metropolitan Museum. An additional interest is lent to these, however, by the lines of inscriptions in wedge-shaped characters which are carved over the sculptures, below the waists of the figures, and which testify so strongly to the essentially historic character of this art. These inscriptions over the sculpture so offended Layard that he invariably omitted them in his reproductions of these reliefs, thereby not only impairing the faithfulness of his record, but, as Perrot says justly, "sensibly modifying their decorative value." Even in these apparently defacing letterings an artistic taste has been consulted, as may be seen by altering in imagination their width, or shifting their relative position up or down on the figure.



ART IN THE MAGAZINES

THE August numbers of the three most popular magazines are more interesting than the season would seem to permit, but they bear evidence to the growing difficulties of the task of the magazine editor. The length of time behind him, and the enterprise of his rivals, are the great obstacles to his satisfactory performance of the various promises in the

enthusiastic prospectus that appears at the beginning of each volume. So many good things have been done, and the slowly contracting field of available subjects is so zealously prospected by other publishers, that the most capable periodical falls into repetitions, unnecessary lengthening out of a good theme once captured, and even into unfortunate coincidences with its competitors. Those monthlies that confine themselves to specialties—science, history, athletics or what not—are not so hampered. The enthusiasm of the specialist, as is well known, is forever springing eternal, and any well-regulated branch of human learning may be relied upon to constantly furnish new developments. But the pabulum provided for the general reader can not descend into details and minor questions—nothing less than fresh fields is what his publisher wants.

"Scribner's Magazine" has scarcely lived up to the promise of its brilliant and well-edited first volume, and a certain heaviness, both of type and illustrations interferes with its supplications for popular favor. In the current issue, the editor has simplified his task by selecting a half dozen of the best short stories that he happened to have in stock, and printing them. This is justified by an appeal to the thermometer, and by stamping "Fiction Number" on the cover. The only exceptions are the third of the papers of the Great Streets of the World and the second and final "Parliamentary Days in Japan." The former is written by Andrew Lang, and treats of Piccadilly; the pictures are drawn by W. Douglas Almond, and give very fairly diversified types of the crowds that throng that famous thoroughfare. Of the stories, the best illustrated is T. R. Sullivan's "Anatomist of the Heart," which has a number of drawings by Albert Lynch, a clever Parisian artist, who has done better ones even than these. His frontispiece, beautifully engraved, represents a slim young lady from the description which her lover gives to another—if she does not strike the beholder as worthy of a life of unavailing regret, she has, at least, some individuality. The first chapters of a story by Robert Louis Stevens and Lloyd Osbourne are finished with a full-page drawing by William Hole, which may be taken as a very good illustration of the text and yet a perfectly uninspired and unartistic illustration. Those to the other tales, by W. L. Taylor, Charles Broughton and W. L. Metcalf, are generally better, though they are also better as illustrations than pictures. These are the two problems that present themselves to the artist charged with this task of explaining an author; and he is a very capable one indeed who succeeds in reconciling them.

The great war papers have finally disappeared from the pages of the "Century," though their echoes still linger, in fine type, in the supplements at the end of each number, and their place has apparently been taken by a series of articles on the California of 1849. These have been distinguished by some of the best illustrations—in every sense of the word—that have lately appeared, and one of them may be seen in the present number,

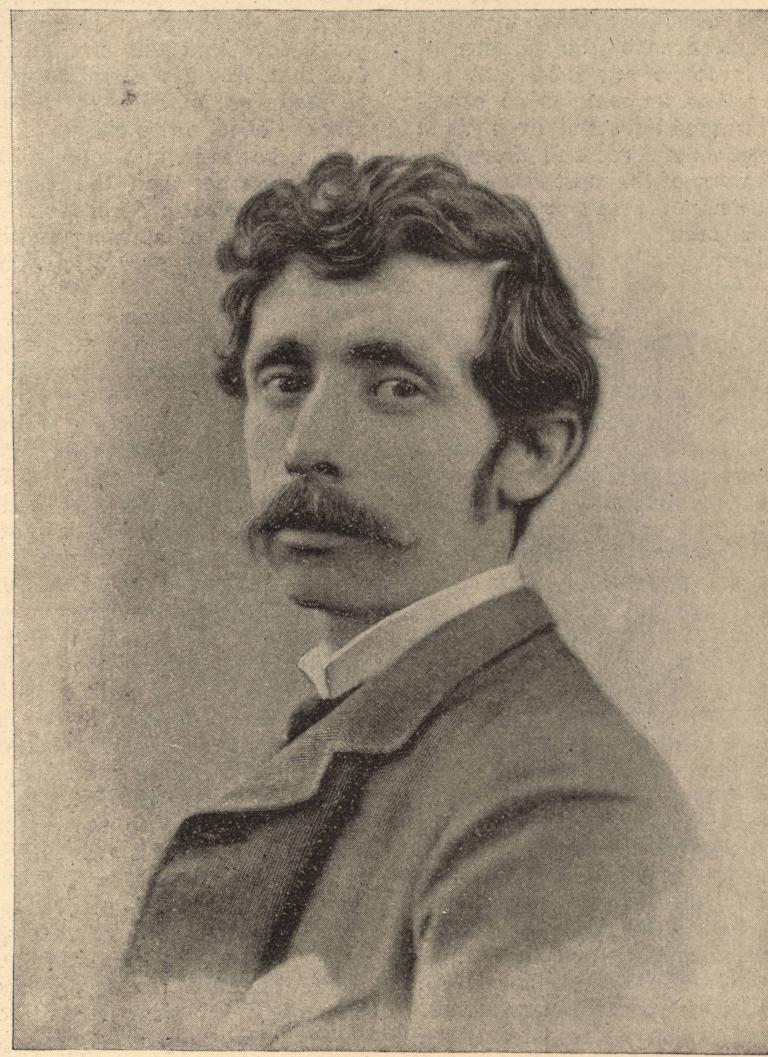
a full-page drawing by M. Burns—the crowded deck of a sailing vessel on a fine day. The feeling of light and air, the roll of the ship, and even the characteristics of her crew and passengers, are excellently given, and at the same time the pictorial requirements duly observed. This good drawing has been very well engraved, in the simplest and most efficient manner, and it would have to be a very good "process" indeed that could do it as well. There are also two or three spirited drawings by W. Taber for this article and a couple of engravings reproduced from the "Century" for June, 1882. Mr. Taber also illustrates in a satisfactory manner a readable description of the very dreary life on board the South Shoal Lightship, and Mr. Kenyon Cox a colonial story concerning French and Indians. His full-page picture is well managed and effective, but he has substituted an arbitrary darkness for the "sunshine" of his author on page 558. Mr. Frost is quite out of his element in his delineations of the commonplace men and women of Mr. Stockton's "Squirrel Inn;" but Mr. Pennell has discovered a perfect mine of good subjects in the bull fights in Provence. His little pen-and-ink sketches are full of spirit, and show that he is learning to do figures as well as he does buildings. The magazine opens with an article on the German Emperor by Mr. Poultney Bigelow, his professed apologist in this country, illustrated with some very neat pen-and-ink drawings, after Berlin photographs, by H. D. Nicholls, Otto Bacher and Harry Fenn. There are also two frontispieces, portraits of the Emperor and Empress. The latter is much flattened, and the former, a good likeness, has his countenance so carefully modeled that he becomes very black visaged. The most important artistic illustration of the number is a very careful full-page engraving of Alexander Harrison "Le Crépuscule," now in the Corcoran Gallery. The charm of color naturally disappears, and the rendering of values leads to the almost inevitable blackness of the wood-engraving, but it would be very difficult to give in black and white a better version of these receding distances and of the general atmospheric effect.

To many readers the pages of Harper's always offer a pleasanter and more inviting appearance than those of either of its principal competitors. For a household publication, to be regarded in an easy chair and at half-arms length, the methods of the impressionist and the circus poster are scarcely adapted, and there is a great charm in the clear type and neatly turned pictures of this veteran publication that is yet so modern in its tastes. Occasionally, as in M. Renouard's drawings in the present number for an article on the Nihilists in Paris, broader and more summary artistic methods are adopted—just to show that the publishers know what is the latest thing. But the majority of the pictures in this issue are very carefully and cleverly executed pen-and-ink drawings, mostly by H. Fenn, H. D. Nicholls and E. Penfield, or good engravings after careful drawings. One of the best of these is the frontispiece, a mountain landscape in New Zealand, by W. T. Smedley,

who draws like a good painter with a curious suggestion of color in his blacks and grays. Mr. Remington is rather better treated by his engraver than he always deserves, his carelessness of execution being sometimes remarkable in a draftsman who knows better. There are anatomical details in men, horses and dogs of his "American Riders" of which a student should be ashamed. Mr. Du Maurier, on the contrary, is putting better work in his illustrations to his own story than he generally furnishes now-a-days, and if his drawings did not show in their sameness of style the effects of drawing without models they would be more versatile and consequently interesting. It is

hundreds of designs furnished by him during the last five years. There is not an object used in the house that has escaped this artist's attention as a possible subject for decoration, and, as a consequence, our readers have had the benefit of his ideas for screen, plate, cup, saucer, teapot, wall sachet, mouchoir, table, and chair back ornamentation. China decorators, especially, have profited by Mr. Rhead's many clever ornamental conceits.

Mr. Rhead was born in England in 1858. He very early in life manifested so much ability that he was permitted to regularly train himself for an artistic career. When only twenty years of age he was accorded the distinction of being selected



PORTRAIT OF MR. LOUIS J. RHEAD

notable that in his careful sketch of the Venus of Milo, on page 381, he has gotten the goddess quite out of her just proportions, but it is also remarkable that a satisfactory drawing of this most difficult statue has not yet been published, not even in French works on sculpture. There are some somewhat interesting bits of "Chicago Architecture," and three or four good drawings in the Editor's Drawer, one of which—by Mr. Frost—is distinctly funny.

LOUIS J. RHEAD

The name of this artist is very familiar to the readers of THE ART INTERCHANGE, it having been their good fortune to have placed at their service

by Joseph Wedgwood & Sons, to furnish designs for some pottery that was to be exhibited at the Paris Exhibition. The year previous Mr. Rhead had been the successful competitor for the national scholarship at the government schools at South Kensington. In 1882 the young artist gained the silver medal for painting from life, and two Queen's prizes for design. During the following year Mr. Rhead traveled on the continent, and in 1883 he accepted a tempting offer made by D. Appleton & Co., and came to the United States, where he has since made his home. Mr. Rhead's book covers, initial letters, head and tail pieces have embellished many books and magazines published by Appleton, Houghton, Mifflin & Co., Scribner, and Harper Brothers, and other



THE PORTAIT OF A LADY

[After an oil painting by Louis J. Rhead]

large publishing houses. He certainly has not lacked for appreciation in the home of his adoption. Editors and publishers have given every evidence of appreciating his skill and inventiveness as a decorative artist. Mr. Rhead has been represented in the prominent art exhibitions of this country, and it is his intention in the future to restrict his efforts to the more ambitious fields of art, and leave teacup and kindred decoration to artists of lesser experience. THE ART INTERCHANGE readers are to be congratulated upon having had at their service for so long a time the painstaking ability of so practical and capable a decorative artist.



LONDON MODELS

DIFFICULTY OF SECURING MODELS—THE ENGLISH MODEL SADLY LACKING IN ESSENTIALS—HOW ONE OF THE FRATERNITY CAME TO GRIEF—THE ENGLISH MODEL NOT PROPERLY TRAINED FOR THE PROFESSION NOR DOES SHE UNDERSTAND THE ART OF PRESERVING HER GOOD POINTS—THE DISADVANTAGE OF ALWAYS USING ONE MODEL—BURNE-JONES'S "GARDEN STAIR"—DUMAURIER'S FAMILY MODELS—THE LONDON MODEL CANNOT PLAY THE ROLE OF LADY.



N American newly arrived in London wishing to secure good models for painting, finds the way to them much less direct than might be expected. They are not to be found under any descriptive heading in any directory. They do not advertise in any journal but rather are advertised for. Neither do they congregate in picturesque groups in any well known place as models in Rome upon the Scala di Spagna; in Paris around the fountain in the Place Clichy. The only way to reach them, to find out their artistic specialties and their whereabouts, is to apply to some artist or well-known color-man. Even by the artist the seeker may be disappointed, for there certainly is a desire among painters to keep a desirable model within certain cliques, and by paying good wages make it possible for that model not to extend his, or her, clientelle. The model of course is only too willing, for the nature of their occupation fixes listless habits upon them. Thus only is left the reputable color man, who upon application will read you from his list (he is not anxious to let you see it yourself) the accomplishments that may be secured for a stipulated price an hour. If it be the busy, artistic season of preparing for the exhibition, the American may even then find his choice akin to Hobson's. If it be the slack season July, August and September, he will not find the case, for him, so very much better. Many of the models have taken other situations, as servants at the seaside, or to wait upon the hosts of strangers who fill London in the "empty" season. The Italian bandit has gone afield with his organ, the queen of the gypsies trims bonnets at Broadstairs, Lady Macbeth takes her

mother's place as cook while that lady enjoys a well-earned rest.

The earnings of models depend as in almost any other trade upon moral qualities as well as upon physical. The most beautiful woman in the world would not be esteemed as a model if she were not punctual to her engagements; if she were brazen and talkative or if she refused to pose more than a very few hours a day when the artist wishes to press his work forward. As a rule English models have not the really professional character that continental models have. They know nothing about art and care nothing about pictures, and their posing is very much like that of the lay figure. They are not intelligent, they have no conception of dramatic expression. They are really not a "profession" among themselves at all, but usually individuals who, one way and another, have heard that money is to be had by having one's "picture took."

One of them once came under my own close observation. She had a purely Greek face, and with an ugly body, hands and feet delicate and shapely enough to afford her unfailing employment in an art world where Greek features and fine extremities are as rare as snow in June. She had splendid engagements and grew so lofty that she would only accept them where the artist gave her a dainty luncheon. In time she would not take one where the pose would not allow her to read or sleep. Finally she became such a trial that her employments almost ceased. She was too indolent to take to any more active business. She was a fairly educated girl, a drunken surgeon's daughter and fond of idle reading. She took to haunting the great reading-room of the British Museum, idling there while starving nearly to death. She presented herself at last in such squalid guise and was so conspicuously a loafer that she was forbidden the place. After that she slept in the casual wards, and now nobody knows where she is, whether in life or out of it. Her evil fate came entirely through indolence, though her own specialties as a model were the easiest in the whole range, and almost the best paid.

Figure models and face models do not interfere with each other. Figures rarely have faces, and vice versa. Some models are good only for legs or arms, some have only a good setting of heads upon shoulders—some only a good torso to which are attached unsightly members. The models, coming as they do mostly from the lower classes, are not physically cleansed, and developed by care and exercise. They have not what nature has given them, but only what she has not yet taken away, the shreds and fragments of the perfect body, left to them after generations of, if not hardships, at least rough curtailment of the body's human rights. As the English models are not bound together by any community of interests, so they have no distinctive features as a class. They dress as well as they can, always conventionally, and like shop men and girls, and they all have cards, which they often carry in dirty letter envelopes. Unlike the French and Italian artists, who fear corsets as they

would the shirt of Nessus, the London female model aspires to the slim waists she sees in fashion plates. The illustrations one sees in studio articles, are conspicuously girt about the vitals, but not more so than the young woman who asks at the studio door, "Shall you want me this season?" In consequence, the female nudes are about as ill-formed as they can be, and even such as they are, fail long before they ought, under the combined influence of corsets and good luncheons.

Continental models, brought up from babyhood to their profession, and inheriting its traditions from posing parents if not ancestors, eschew both corsets and beer, using all liquids with great moderation. An American artist who gave his Paris model several times at luncheon the canned baked beans of which he was fond, and which savored of his New England home, saw a cloud upon her face one day. Asked the reason she did not hesitate to reply that vegetables spoiled the figure, beans, cabbage and potatoes most of all! In consequence of her ignorance the English born model is usually too old for her profession at twenty-five while the French woman holds out to thirty, sometimes even a little beyond. The English model grows coarse of abdomen first, the French and Italian shows decay in flabby busts. Even after she can no longer pose for the figure the professional model may pose some years longer in costumes. She knows enough of art and has the trained instincts which enable her to assume a character when once told how to do so. She assumes it and keeps it, does not wobble and sink in it till the end of the pose is as unlike the beginning as death is unlike life. A famous Roman model, the celebrated "Gigi," who posed from infancy to old age and then finished by furnishing models to large classes used to say that no model was worth naming who could not pose an hour without winking while holding a sword or a tea cup in extended hand. "Gigi" himself posed at six months as cupids and divine infants! Later he was everything, from pirate to apostle, ending as prophet and patriarch.

The London model receives 25 cents an hour in studios. The Royal Academy sometimes pays \$2.50 for a pose of two hours. Models will sometimes pose eight hours a day and make their price by the day and not hour. Eight dollars a week are considered good wages. Models require a rest of ten minutes with every hour. Schools make special bargains. Very few models fall of themselves into the telling poses that seem so simple and natural to the models of Paris. In a Paris atelier a model may be posed in two minutes, in London fifteen is quick work. Some schools pose their own students as models. The students generally know how to take a pose better than to keep one. How we laughed one day in Paris when a student called out to the student-model "Sapristi! Ne wigglez pas that hat!"

The figure model undresses behind a curtain, and comes to the platform enveloped in a cloak, which is thrown over her by an attendant the instant the pose

is finished. The sight of a nude model walking from her pose to the dressing room would startle many a woman student who had studied her without a qualm for hours.

Models who sit for classes usually have favorite positions. These positions are those in which they have posed for some distinguished artist, or that have received the approbation of other schools. One may see the same model running through scores of studio drawings, five times as Ajax defying the lightning to once as the Gentle Shepherd without any sheep. One model has been painted so often as the pensive Saviour that he can scarcely take a pose, be it what it may, without assuming an inane expression that makes him utterly hated of the class.

Popular models soon grow familiar of face. One sees them constantly in every exhibition, in all sorts of clothes or no clothes at all. Some artists injure their work by too great partiality for one model. Bougereau used the same one so much that her face became weariness even to his admirers. He put her face upon different moods, but even thus she grew monotonous. In his *Venus* and *Tritans* she is every woman of the group. Burne-Jones used to make the same mistake, and upon his "Golden Stairs" the same girl wound up half a score of times.

The same objection holds to the practice some artists make of painting always the women of their own families. Du Maurier has always drawn from his wife and daughter, and who would not know a Du Maurier figure even in Timbuctoo? One artist of my acquaintance painted his wife twenty-five years ago. Then he painted his daughters as they successively grew to girlhood and womanhood. The consequence is that the clever artist has become mannered in the extreme. The models have always had the same leading characteristics of hair, manner and style. By constantly repeating these characteristics, he has lost his power of representing any other, and were he to paint Sulky Bet of Whitechapel, she would invariably suggest the "Lady Maud's" and "Maiden Mays" he has so long been addicted to. A critic once declared that he could see Mauds and Mays in this artist's work, even when he painted only a rose-wreathed wall.

The London model rarely does well as a lady. The unpicturesqueness, the sordidness of her life and ways, are too plainly marked upon her face. This accounts in part for the charge of vulgarity so often brought against English "Conversation" pieces, by continental artists. The paid model of Kentish Town or Camden, drinking porter and chaffing with her 'Arry cannot be made a lady even with all the artist's powers of idealization. The greatest among English artists depend very little upon models. Leighton uses his for scarcely more than suggestions. The result is that he does not paint woman at all, but the china dolls, creatures neither of human passions and needs, or of divine atmosphere, but simply pulseless things of the shop and show window. Even thus they are not only more beautiful, but more interesting, than the average London model.



AT VIBERT'S STUDIO

"*W*ho is M. Vibert at home?" I asked of the concierge woman, who, with a child by her side stood gazing out of her pavilion, just inside the garden gate of a pretty villa in a somewhat fasionable, though retired street of Paris.

She looked at me in doubt. "If Mademoiselle will give me her name? Monsieur is very much occupied and sees few people."

I gave my name and added, "Kindly say to M. Vibert that I come from M. Alfred Stevens whom he knows well."

The concierge entered the house and a few moments later beckoned me up the steps into a sort of ante-room which was furnished with the exquisite simplicity and feeling for tone which characterize the French decorative system. I have always noticed in my visits to the great Paris studios that the salient quality everywhere is harmony. Bright colors, or even light ones, are seldom used. Deep rich colors are employed in so skilful a way that the individual tint is forgotten. Greens, olives, blues, pale reds and browns with dull gold, seem to be favorite combinations, making the impression that the color schemes of Oriental keramics had been carefully studied by the decorator. For simplicity in accessory and arrangement of whatever bric-à-brac or curios might be present, the influence of Japanese decoration is very marked. One can hardly realize to what an extent the French are influenced by the Japanese, without analyzing the general impression conveyed by the soft rich color-harmonies of the famous Parisian studios.

These reflections passed through my brain as I sat in M. Vibert's charming reception-room, in which the leading color note was olive-green. There were some lovely bits of old ivory about. Presently there was a soft rustle of draperies and a large handsome woman swept in. She had the pale skin, touched with poudre de viz, the expressive dark eyes, the beautiful glossy dark hair of the true Parisian. She was elaborately dressed in the black that Frenchwomen of elegance love and she had charming suave manners, full of elegance and distinction. To this attractive person I stated that I was a New York art critic, that I was visiting the studios of Paris introduced by M. Alfred Stevens whose book, "Impressions sur la Peinture," I had translated and published in America, that I was a great admirer of the works of M. Vibert which I had often had the pleasure of describing in my American writings and that I would be very grateful for an interview with the distinguished painter of "The Missionary's Story," and a sight of his studio.

Madame listened to my plea with an accueillant smile and was kind enough to take the trouble to withdraw and interview the great master of humorous genre. The message came back that M. Vibert was very busy with a picture and

that he must excuse himself from a visit to his working-studio but that Mademoiselle would be welcome to inspect the second atelier.

A most fairy-like, *décor de théâtre* effect met my eye as I stood upon the threshold of the studio. An idea peculiar to Paris studios and their decorators is that of producing a balcony or gallery effect at the entrance so that a series of charming stage-pictures is created. By imagining yourself standing on the marble balcony in Paul Veronese's "Marriage of Cana" and looking through the wide archway upon a mass of brilliant color—delicate pale silks and satins, Eastern stuffs and embroideries, Japanese, Turkish, Spanish, accented by the dark green of palms—and you have a suggestion of the enchanting scene that met my eyes as I stood on the marble floor of the arcade which framed the tender brightness of the studio vista. Vibert has the feeling of the old Venetians for color. He loves brilliant strong effects of elementary color as well as delicate and exquisite harmonies. Sombreness and depth of tone are not for him. His is the pure riot of the bright yellows and reds of Spain, glowing under the sun of Seville, the strong reds and purples of the robes of ecclesiastics born of the purple ancestry of proud Rome trading for Tyrian dyes. He loves, too, the light and riant charm of the soft rosy, azure and aquamarine tints brought from the East and introduced into the color-scheme of rococo France.

I followed my beautiful conductress up the three marble steps which led to the studio and was soon admiring in detail the beauties of the Turkish, Russian, Indian and Japanese embroideries, which, made up into cushions and lying carelessly about, caused the beautiful room to look like a bed of flowers shining in the white light that came from above. "All the time that is left me from the theatre I devote to arranging the embroideries for this apartment," said the black-robed beauty who presided over the studio. From this I inferred that she was an actress. There were mirrors all about and the stately black figure was "detached" in its reflections against a soft glow of color and shining of texture, arranged with a feminine as well as an artist's eye for harmony. The word *nuance*, literally shade or tint, expresses best the admirable coloring of this studio-decoration. In fact I have never met with as good an example of the delicacy of gradation and combination of color which artists have in mind when they make use of the term *nuance*. My conductress called my attention to the sketch for Vibert's famous picture "The Brasero" which shows three ecclesiastics in red and one in purple, seated about a brasero. Another work in which the individuality of the painter was strong showed two monks. My attention was called to two sketches, each of a single figure, hanging on a wall at the rear of the studio. They were done on coarse brown paper. One showed a Spanish muleteer, the other a Polichinelle in a costume of tender nuances of green and rose. (How charming he is with his *nuances*, this M. Vibert!) Poor Polichinelle is very far gone in inebriety!

"These," said the fair cicerone, "are aquarelles cuites." Baked water colors! I had never heard of such things! But when I thought the matter over and looked carefully into the quality of the figures, it seemed to me quite in the line of artistic evolution that M. Vibert should bake his water colors. For a great deal of his work has the keramic quality both for color and consistency of texture. He seems to have taken Chinese and Japanese enamels for his guides, and he manages oils as keramists handle pâte. In color, one may trace two distinct influences in his work, that of keramics and that of embroideries. These baked water colors had very much the quality of old enamels, such as those which the keramists of the Renaissance period produced at their best. I do not now re-

Tuileries garden, and the pictorial portions were the work of M. Vibert himself, who designed the work as a whole. The fountain, which is in white marble, illustrates the fables of La Fontaine. In and about the large basin the rabbit, the tortoise, the swan and the frogs disport themselves with an air of life and action due to the vigorous chisel of M. Cain. On the wall behind the carved white marble slabbing is a large fresco in a low key and quite flat, giving the effect of old tapestry. It has for its subject a landscape, on one side of which is illustrated the fable of the oak and the reed, and on the other that of the brass pot and the earthen one. The water was trickling and spouting in a refreshing and delightful manner. This beautiful fountain seemed to me to form the crowning

shows remarkable insight into clerical character. His Spanish subjects such as "Toreadors Before Entering the Arena," or "Spanish Diligence Station" are noticeable for their truth as impressions of the national life, for their vigor and brilliancy of color and for the neat compactness of their composition. Vibert is at his best in his open air subjects although his most ambitious works are interiors.

CHARLOTTE ADAMS.



ART GOSSIP

Tis announced from Chicago that great pains are to be taken to make the fine arts display of the coming World's Fair a very superior one indeed. The chief of this department proclaims his belief that this collection will be the finest ever seen, or, at the very least, the finest ever brought together in America. Inferior works are to be rigorously barred out, and strict rules for the admission of exhibits have been drawn up and are to be enforced. No copies will be admitted, even though reproduced in a class different from that of the original; engravings obtained by industrial processes, drawings, pictures and engravings not framed, and works of sculpture in unbaked clay, will all be excluded with the somewhat important exception of exhibits that come in the collections of foreign countries. Each work is to be submitted to the judgment of a competent jury, to be constituted for that purpose. The department has been divided into three important subdivisions: An American section; a section for each foreign country that is represented at the exposition by a general commission or by a national commission; a section comprising exhibits of private collections and the works of artists of countries not represented by commissions and whose works may come in under the prescribed rules. Full provision is made for giving artists who wish to exhibit information as to the verdict of the examining jury that will pass on everything going into the collection. The building of the fine arts exhibit, which is to cover about 250,000 square feet will be a bonded warehouse, and all works of art will be received within its walls subject to the inspection of the customs officials, but without the payment of duty. They will be received and sent out on bond. All works of art must remain in the exposition until its close unless removed by a special permit signed by both the Chief of the Department of Fine arts and the Director General. Details as to packing, transportation, hanging privileges of artists, and insurance, are now being sent out by Mr. Ives, the Chief of this Department.

The Commissioners of the World's Fair are meeting with a very cordial reception in Europe and, are much encouraged by these evidences of international good will. In Paris, they have had an interview with M. Favette, Chief of the University of Commerce and Industries, who assured them that the position of France towards



"UN INCONNU"—PHOTOGRAPHIC STUDIES OF CHILD LIFE

member whether there was any mixture of body color in these figures, but I should think that the presence of a good proportion of gouache in such work would add to the enamel-like effect.

One of the charms of this scheme of studio decoration was the absence of irrelevant objects. There was nothing to interfere with the exposition of the painter's individuality, and everything tended to illustrate its salient characteristics. As I returned again to the marble-paved arcade which formed the entrance to the studio, my beautiful guide called my attention to a large fountain placed against the right-hand wall. This was a remarkable and interesting object of decoration, for the sculpture about it was the work of Cain, the famous animal sculptor who did those large bronze groups in the

touch of an intérieur fit for the palace of an enchanter.

Jehan Georges Vibert, born 1840, at Paris, studied under Picot and Barrias. His works are very popular in America, where some of his best productions are to be found in private collections at New York, Baltimore and other cities. One of the most important of his works is "The Missionary's Story," exhibited previous to the sale of the Morgan collection in which it was included. It was valued at that time at \$25,000. The picture showed a returned missionary among a number of high church dignitaries in scarlet robes, taking their ease in a rich ecclesiastical interior. The church has afforded this painter many of his best themes and from cardinals to Capucins, whether he treats his subjects seriously or humorously, he

their exposition had never been doubted, and that she was now more ardent than ever in their cause. He said that he had sounded the Chambers of Commerce of various cities and had found them all decidedly favorable to French representation. France expected to make the finest art exhibit in Chicago that she has ever made. Numbers of the leading artists had promised the most important examples of their works. About 12,000 square feet of wall space would be required for their display, and, in addition, a separate building for the exhibition of French art would be wanted. Moreover, application would be made for the reservation of 50,000 feet for three months until the exact necessities of this exhibit would be known. M. Favette had already secured most favorable terms from the steamship companies, by which freight on exhibits would only be charged for the voyage across and not for the return. The Commissioners were afterwards presented by Minister Reid to M. Ribot, the Minister for Foreign Affairs, who also gave them a courteous reception, and said that he was pleased that France was the first nation to accept officially the invitation to take part in the fair, and that he was confident that she would be splendidly represented. The Chambers, he said, would be asked to vote an adequate appropriation for France's exhibit. In Berlin, the Commissioners were presented by Minister Phelps to Herr von Boetticher, Secretary of the Imperial Home Office and representative of the Chancellor, who expressed his confidence that Germany would be represented at the World's Fair in a manner worthy of the occasion, and that the friendly relations already existing between the two countries would be further strengthened by such an exhibit. The details of the fine arts display were referred to a special commission, who are expected to arrange matters upon a satisfactory basis. Minister Phelps has been searching in the Berlin royal museums and private art collections for paintings or other articles relating to Columbus which might be secured as interesting contributions to the fair, but found nothing of importance excepting a book published in Berlin in 1557, containing a portrait of the navigator, a medal struck in honor of Cortez's conquests, and a few rapiers, supposed to have belonged to Pizarro's men. The most discouraging incidents which the Commissioners meet with in their travels are the comments by many of the Continental journals upon the unwisdom of sending exhibits to an exposition held in a country bound by the McKinley tariff law, in hopes of securing a market there.

Mr. John Ward Stimson, the Superintendent of the Institute for Artist-Artisans, writes to the New York "Times" ostensibly in reply to its query as to whether his school was to continue or not. But at the end of a half column of irrelevant verbosity he leaves the question still in the air, the impression conveyed being that the future life of his really valuable school depends entirely upon popular support.

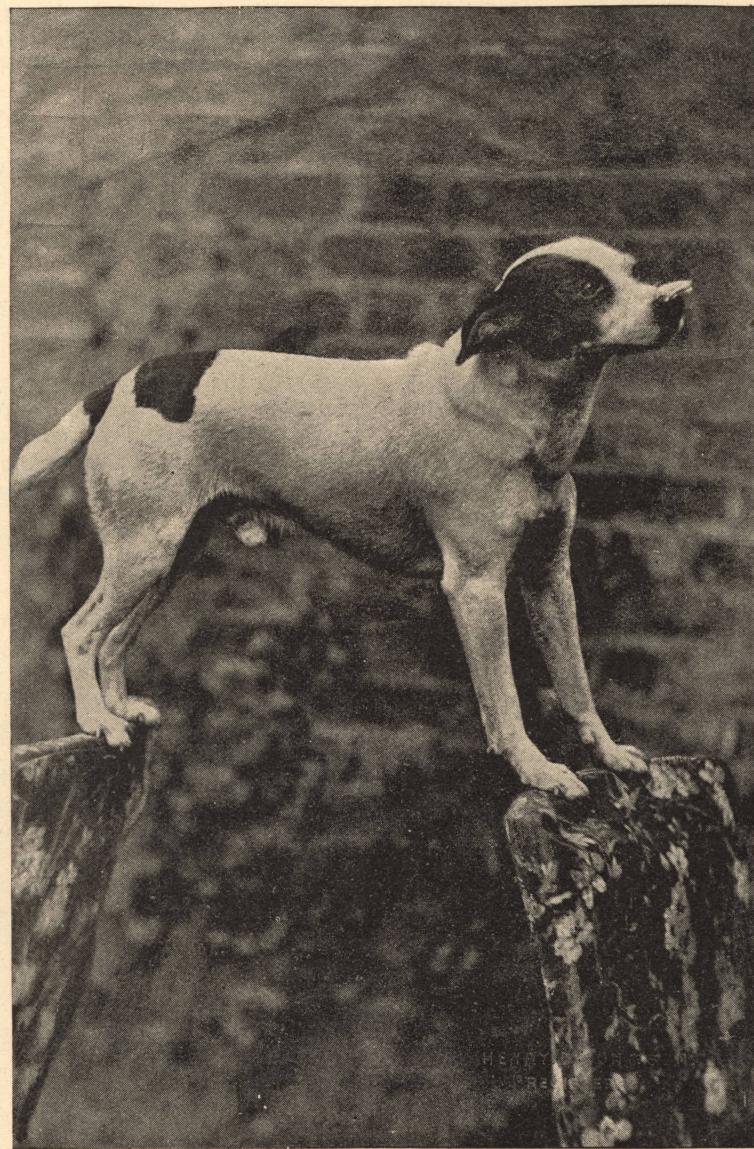
The recent economic crisis at Rome has almost ruined many of the great ancient families, such as the Borghese, Sciarra

and Barberini. The Borghese have been the greatest sufferers, and Paul Borghese, the present head of the family, is said to have fled the country, after having distributed the works of art which compose the famous Borghese gallery among his nine brothers, so as to enable him to lease to a bank the apartments heretofore occupied by this collection. This action is greatly regretted in Rome, and fears are even expressed that this example may be imitated by some of the other great families, and a general breaking up of the fine private art collections of the capital thus ensue.

The French have not yet repented of their spitefulness in the matter of con-

shame, as those of the worst Frenchmen, unworthy to represent French art. These artists should remain in Germany. We repudiate them. They are worthy of being Prussians."

Several years ago, the Paris Municipal Council decided to erect a monument to Danton in the Boulevard St. Germain, close to the locality of his former residence and to the spot where the massacre of the prisoners ordered by him took place. This project was sanctioned by Mr. Sarrien, Minister of the Interior, in 1887, and the work was duly inaugurated on the national fête day, July 14th, this year. The statue represents the revolutionary hero while in the act of uttering



A PARLOR POSE.—"STEADY, REX, STEADY, DON'T YOU DROP THAT PIECE OF CRACKER"

tributing to the fine arts exhibition in Berlin. M. Deroulède's "patriots" are still pursuing the few French artists, Bonguereau, Vuillefroyes, Mlle. Madelaine Lemaire, who had the courage to send their works to this International Exposition. The photographs of these painters may be seen in the Parisian shop windows with the legend affixed, "Exposition de Berlin." The "Matin," and a number of other journals, have held their name up to popular scorn in their most conspicuous columns, and "L'Autorité" ends an article on the subject thus: "These names must be nailed on the pillar of

his memorable words: "De l'audace; encore de l'audace; toujours de l'audace!" He is supported by a group of figures, one of which is a "patriot" brandishing a musket. But this commemoration of the colleague of Robespierre and Marat was considered by all but the most extreme Radicals as scandal, and in some measure a national disgrace, and a lively debate took place in the Senate, on the interpellation by M. Wallon, the "Father of the French Constitution," of the Minister of the Interior on the subject. M. Constans, while disclaiming any responsibility for the erection of the

monument, said that he regarded Danton as a true patriot, and as having achieved very great things. The Socialist element in the Municipal Council, as expressed by M. Vaillant, considered that Danton's robust patriotism compensated for any short-comings in his character. And his statue still stands.

The White House, at Washington, is being renovated and redecorated. The vestibule will be finished in "the style of the American Renaissance." The colors employed will be soft browns and terracotta; the walls will be done in a kind of panelled effect. Over the mantel, where there are portraits of Washington and Lincoln, there will be medallions of these Presidents modelled in bold and striking relief. The frame work around the heads and the shield and pair of flags over each medallion will also be in relief. The only decided colors will be the red and blue of the flags. "The ceiling will be in soft shades, and the graceful turns and curves will converge towards the chandelier in the centre. Small gold stars also will be a feature of the ceiling. The style of the Green Room will be rococo, and the tint that gives the room its name will be accentuated by the pink of the peach-blown and touches of gilt. The walls, which will be of a color known as absinthe-green, will be divided into panels framed in bas-relief designs. The state dining-room will be finished in Colonial designs to conform to its architecture. The coloring will be a blending of fawn and golden brown shades. The ceiling will be bordered in a garland of laurel leaves, and at each corner there will be a medallion to represent a horn of plenty overflowing with fruits and flowers."

A bronze heroic statue of Stonewall Jackson was formally unveiled, with much civic and military display, at Lexington, Va., on July 21st. The sculptor is a Virginian, Edward V. Valentine, the designer of the Lee monument. The present work represents Jackson standing, bareheaded, leaning on his sword and looking outwards as over a battle field. In the right hand, at his side, he holds a field glass. The costume is the uniform of a Confederate Lieutenant-General, with heavy boots and spurs. The scabbard of the sword was modeled from that of Jackson's own weapon, and bears the letters "United States." The figure is eight feet tall and stands upon a granite pedestal ten and a half feet high, consisting of a base course, die and capital. On one face the die bears the inscription, "Jackson," "1824-1863"; on another the single word "Stonewall," the name given him by his chief, General Lee. Beneath the pedestal is a vault containing six sepulchre-chambers, surrounded by a circular grass plot, around which is a driveway with four approaches. The general effect is said to be imposing and the statue is considered to be a good representation of the distinguished soldier. The monument stands in a circle in the centre of the city cemetery, on a slight mound overlooking the surrounding country.

Extensive alterations are being made in the upper portion of the Cooper Union building which, when completed, will

have the effect of furnishing accommodation for a hundred additional pupils in the art schools, and of increasing the supply of light and air in all the class rooms. The top floor, on which these rooms are situated, will be 125 by 80 feet, and will be lit from above by a large skylight. Last year this school accommodated about 300 female students, said to be scarcely a tithe of those who wished to study there. The opening of the classes in the fall will not be delayed by the changes in the building.

The "Pall Mall Gazette" says that Milo, the island of the Cyclades, in which the "Venus of Milo" was discovered, has again given up a "splendid example of ancient Hellenic Art. The new 'find' is the marble statue of a boxer, somewhat above life-size, which is almost as perfect after its burial under the dust of centuries as it was when it came fresh from the hands of its sculptor. The statue has been shipped to Athens, where a commission of Greek archaeologists, aided by some members of the German Archaeological Institute in Athens, will report upon the period of its origin and its probable creator."

The much-discussed competition for designs for the new silver coins of this country has been terminated by the Director of the Mint giving instructions to the mint engraver at Philadelphia to get up designs for the dime, quarter and half dollar. This ends any hope of improvement in artistic quality in this coinage.

At a meeting of the Board of Trustees of the proposed new Episcopal Cathedral of St. John the Divine, held on the 24th of June, Messrs. Heins and Lafarge were appointed the architects for the structure. This selection was made from among sixty applicants, but it is announced that it does not mean the unconditional adoption of the plan submitted by these gentlemen in the competition. That is to be subjected to important modifications, but it was believed to exhibit, as a whole, greater fitness for the purpose than that of any of the others. This plan is Byzantine in character, following in some respect St. Mark's in Venice, but comprising also an individual and modern adaptation of that style. The principal feature will be a large dome, covering a central space of great width and length, where the nave, transepts and choir meet. Towers will rise from the nave end of the Cathedral, and one of the chief merits of the design is its ready adaptability to changes calculated to add dignity or beauty to the structure. The choice of the Trustees was only made after long and serious deliberation and close study of the numerous plans and designs submitted to them, by some of the best-known architects of this country and Europe.

The appointment by the Trustees of the Metropolitan Museum of Art of a special committee "to extend the museum collection of casts," and the names of that committee, have been mentioned in these columns. Under its direction was issued last winter a circular setting forth the general objects and scope of the work, and announcing that the sum of at

least \$100,000 would be needed for this purpose. A subsequent step was the preparation of tentative lists of desirable casts, sculptural and architectural, "intended to illustrate the history of the plastic art," and these lists have now been issued in the form of a neat quarto volume of 121 pages. This is intended "for private circulation among those whose advice is sought in the preparation of final lists, to enable them the more readily to make suggestions to the special committee on casts." In the explanatory preface the committee announce that they "determined to prepare, as the basis of selection, a catalogue of all desirable objects without reference to present limitations of means or space, and without reference to whether these objects had or had not been already cast. Such a catalogue would furnish the ideal to which the museum might ultimately hope to attain, and selections could be made from it as funds and space at the disposal of the Trustees might permit." The present lists do not attain to the fulness of this ideal catalogue, but they include all the more important periods and schools of art, and they may be supplemented from time to time. As it is, they cover a very wide field in the history of sculpture and architecture, both ancient and modern, and have been prepared with great care by the various scholars and experts who have offered their services in this matter. The committee announce, moreover, that they have already raised \$60,000 of their required sum, and hope soon to secure the remainder.

MINERAL COLORS FOR DESIGN OF "FORGET-ME-NOTS" FOR SHAVING MUG.—Let the palest possible tint of mixing yellow be washed on for a background color, using lavender oil to thin the color. Erase all color from the design, and the piece may then be fired, or if great care is exercised not to have the color of the decoration encroach on the background, the one firing will answer for all the work. The blue of the forget-me-nots may be done with deep blue green used in a rather pale wash for the lightest shade of the flowers; then taken a little stronger for the shading, and where quite dark blue occurs add a little deep blue. A little carmine No. 1 can be added to the blue for the violet touches on the buds at the end of the spray, or violet of gold can be used, and blue added for the duller touches. The several shades of violet can all be done with the carmine, the violet of gold and the blue. Touches of carmine appear on the stems, and occasionally violet of violet can be substituted where the reddish coloring is strongest. Pale touches of moss green, J, may be used for some of the flower stems, chrome green appears on some of the grasses, grass green on others, and touches of carmine with the chrome and grass green will give all the gray tints. Use deep blue green shading into deep blue for the band of color at the base of the mug, and on the letter in the monogram. Before any gold work is added, the piece must be fired, then the ornament at the bottom, the band and tracing at the top of the mug, the border lines of the disc, the lines on the handle and the letter of gold can be done.



DECORATIVE

ART

INSTRUCTION DEPARTMENT

STUDY OF A ST. BERNARD IN OIL COLORS.—This is a faithful study from life of a variety of dogs of which size is an important characteristic, therefore the canvas should be of the same size as the study, any reduction will tend to lessen the effect of grandeur. This study will also be an excellent lesson in foreshortening, but will not be difficult if our instructions are closely followed. By partially closing the eyes the head may be made to appear as a flat surface and will thus be much easier to copy. Measuring may be resorted to if necessary to insure correctness, but tracing the work is not advisable as such a course will not help the student in the direction of painting from nature, one of the principal objects aimed at in copying THE ART INTERCHANGE studies. When the drawing is complete with charcoal begin the painting with a large brush and lay in the principal masses of color as correctly as possible in general tone without detail. After this is dry begin with the shadow and middle tints, leaving the lights for the last touches. Work the brush in the direction of the hair. A rather long hog's hair brush will be best for this purpose. For the dark brown shadows use bone brown, burnt sienna, madder lake and permanent blue principally. The purple tones about the nose and mouth will require ivory black and vermillion added to these colors. For the general tone of the brown middle tints use yellow ochre, vermillion, madder lake, medium cadmium and permanent blue, with silver white when necessary. In painting the white of the body and about the face rub in a general tint composed of silver white, bone-brown, yellow ochre, permanent blue and vermillion, and work the shadows and lights into it. The tongue is vermillion and silver white modified with yellow ochre, bone-brown, and madder lake, the same tints will be found useful about the eyes. The pupil is bone-brown, madder lake and permanent blue, the tint of the light on the eyes should be made exact with silver white, yellow ochre, permanent blue and

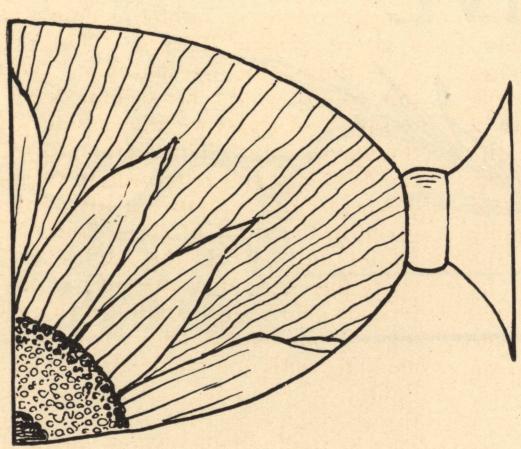
madder lake and be put on with a firm crisp touch. This will tend to give the liquid quality of the eyes a characteristic so much desired.

“KING” IN WATER COLORS.—The rough quality of Whatman’s paper will be the best surface for painting this large head. The largeness of the grain is more in keeping with the size of the head, and a bristle brush will suggest hair a great deal better than a sable one. Secure a good outline either by tracing or copying, and then with a firm red sable brush draw around the eyes, nose and mouth with burnt sienna, Antwerp blue and rose madder. Draw in the shapes of the shadows and not in outline merely. Now, having firmly secured the main forms, take one of the eyes and finish it, leave the pure white paper until nearly the last. The other colors used are vermillion, and rose madder, Indian yellow and burnt sienna outlined with black for the iris and Antwerp blue or vermillion and burnt sienna for the strongest black. Next paint in the strong tone of tan on the side of the head and ear, use burnt sienna, raw sienna, rose madder and Antwerp blue. Vandyke brown is also used in the darkest parts. A full brush of color pressed well into the paper will be necessary and the brush should be taken in the direction of the hair. For the white hair make a gray with cobalt blue, rose madder and yellow ochre, broken here and there with black. Where the lips round into the mouth add a little Vandyke brown. For the tongue use vermillion, rose madder and Indian yellow; the same colors on the under lip. The brilliancy will be given in the strong contrast of light and shade. Under the chin the shadow is made with burnt sienna, Antwerp blue and rose madder, the blue to the side is made with Antwerp blue with a very little of the other colors broken in. The collar must be added when the other colors are partly dry; use Antwerp blue, burnt sienna and rose madder stiffly to get a deep enough tone. The background is yellow and rose madder and cobalt blue.

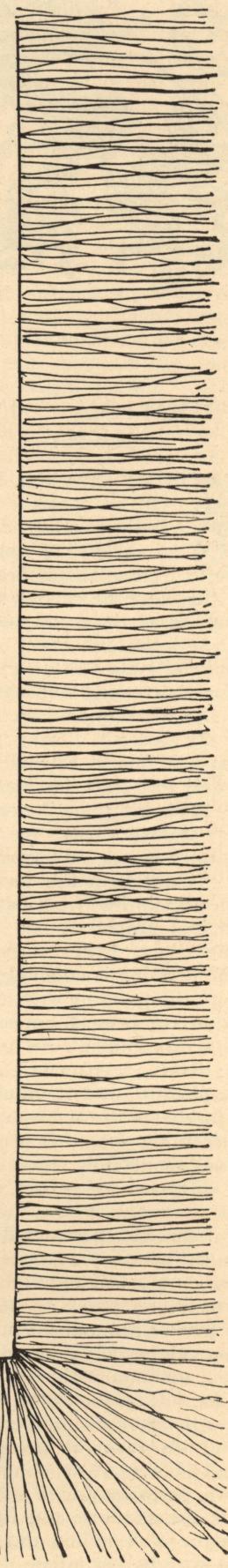
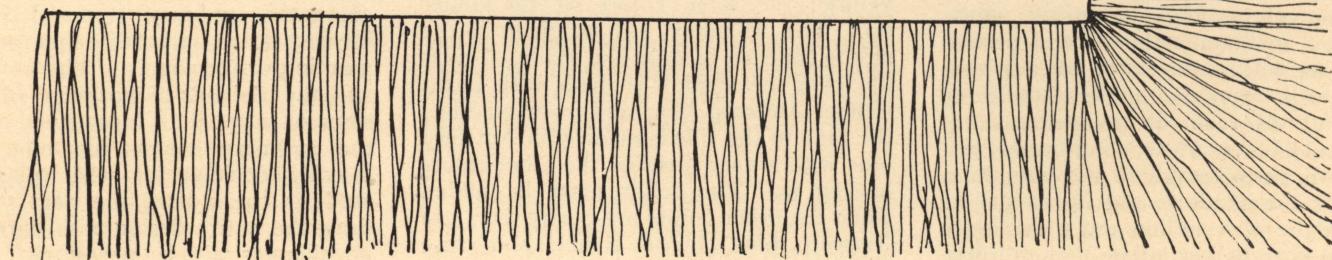
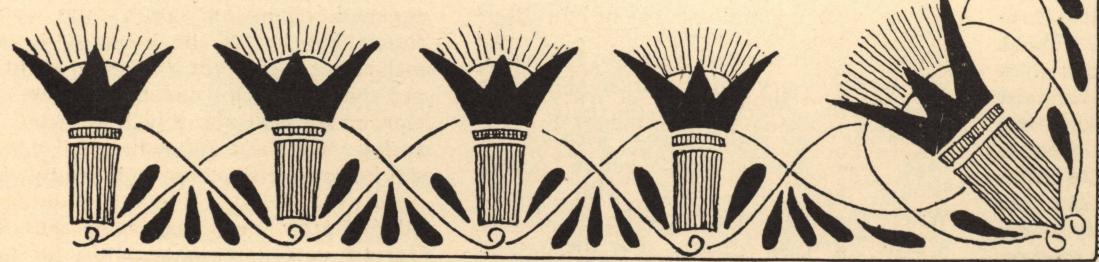
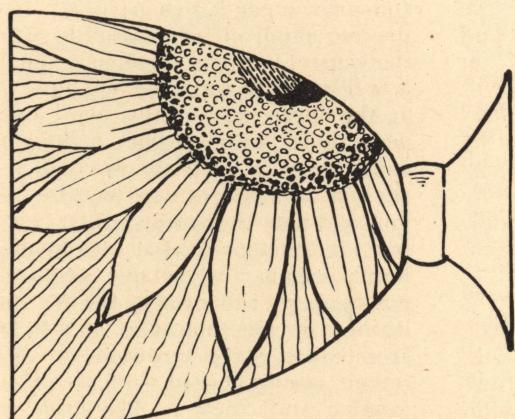
JAPANESE QUINCE IN WATER COLORS.—The drawing is a very important feature in this study, and the lines should be

given as faithfully as possible. For those of our readers who are not expert with the brush it will be as well to place the principal lines with a pencil before wetting the surface of the paper. Then prepare the paper and work from the top downwards finishing each group before proceeding to another. The leaves and flowers should be outlined with the colors belonging to them and then the tones put on as flat as possible. For the greener shade of leaf use pale cadmium, Antwerp blue, and here and there yellow ochre in some of the less vivid leaves. In the darker and grayer ones use Antwerp blue, rose madder, cadmium and some times a little burnt sienna. For the red flowers use rose madder, vermillion, and pale cadmium and pale cadmium for the stamens shaded with black, and burnt sienna. For the white flowers the paper will suffice with delicate washes of rose madder, and here and there cobalt blue, or cadmium. For the stems, use light red, cobalt blue, rose madder, and black. The dark accents should be put in first and allowed to dry, and then the local tone washed over. For the vase use yellow ochre, rose madder and cadmium, black and a little cobalt blue. The back-ground is made with light red, cobalt blue and black, and the shading of the table with cobalt blue, rose madder and yellow ochre. A medium sized red sable brush is all that will be required to copy this study with.

TO PAINT THE STUDY OF JAPANESE QUINCE IN OIL COLORS.—Besides being very pretty to copy as a picture in oil colors this study will be found very useful for decorative purposes either for tapestry painting or for panels. The colors used, and the methods of working, will be the same on a panel or tapestry canvas as on the ordinary canvas for oil painting. Having decided for what purpose the study is to be used the next step is to draw the entire design with care so that no changes will be necessary. Changes are always a detriment to any work, but are more especially so when the subject is one having a combination of pure and decided colors. Having completed the drawing begin with any of the flowers near the vase and finish each one if possi-



2. SUNFLOWER DECORATION FOR EGG-CUPS



EGYPTIAN BORDER FOR EMBROIDERY

ble while the paint is wet. The following will be the principal combinations of colors necessary: for the deepest scarlets and crimson use madder lake and vermillion with silver white as the tint becomes lighter; in the warmer tones add yellow ochre and light cadmium, ivory black, permanent blue, silver white. Madder lake and vermillion will make the purple tones. For the purest white take silver white and add just enough madder lake, medium cadmium and permanent blue to give color. The dark stems are made with burnt sienna, yellow ochre and permanent blue with white added as the tint becomes lighter. For warm greens use permanent blue, medium cadmium and silver white. A little yellow ochre, burnt sienna and raw sienna will be useful to modify greens. The vase is silver white, yellow ochre, vermillion, madder lake, permanent blue and ivory black. The background is principally silver white, yellow ochre, permanent blue, ivory black and vermillion.

PLATES WITH POMEGRANATE DESIGN IN OIL COLORS.—Some of your readers may wish to carry out this design on card board or fabrics, and for them we publish these directions in oil. The centre of the pomegranate is a rich red, made with vermillion and madder lake, and shaded with black. The shell is an orange brown—for this use cadmium, vermillion, and cobalt blue, with a very little silver white. The dark pods are a deep red purple made with madder lake, Antwerp blue and yellow. The dark on the outside of the pattern is a bluish purple; use the same colors as for the pods, but making the blue predominate. The ground with the dots on it is gold, or if preferred a yellowish brown. The rest is made with yellowish green. Use yellow ochre, burnt sienna, and Antwerp blue. The color of the plate should be a delicate fawn, made with yellow ochre, white, and a little Vandyke brown. The different tones must be kept as flat as possible, to preserve the decorative effect of the whole.

DIRECTIONS FOR LARGE JAR WITH ASTER DESIGN FOR VASE GIVEN IN SUPPLEMENT, IN OIL COLORS.—Some readers may desire to use this spray on silk or some other fabric, for them we publish these directions in oil. The ground color is dull yellow at the top, and gradually merges into a pale brown at the base of the jar. The flowers are different shades of asters. The left hand spray is a greenish white. The remainder are light and dark lavenders. The leaves are gray green and bluish green. For the ground use yellow ochre, burnt sienna, and Vandyke brown, occasionally breaking in a little cobalt blue and silver white. The white flowers should be painted very solidly with silver white, cadmium and black. The lavender flowers are made with madder lake, cobalt blue, vermillion. The color is broken with a green about the centre, made with Antwerp blue and cadmium. For the leaves, use rose madder, Antwerp blue, cadmium, and silver white, and for the stems, raw umber, black and yellow ochre, and a little silver white. The ornament must comprise the colors used in the group, and gold is to be added where the dotted part comes in.

MINERAL COLOR DESIGN FOR SUNFLOWERS FOR COFFEE POT.—To carry out this decoration in delicate coloring use no background, but place the design directly on the white of the china, especially if the ware has the ivory tint. Let the flowers be of a salmon hue, and for this mix silver yellow and capucine red, using it very thin. Wash over the petals of the flower with this color in flat wash. Over the centre of the flower use silver yellow, this will answer for all the light touches seen there, for all the shading of the centres mix a little brown No. 3 with a little capucine red, and indicate all the dark touches in the central portion of the flower. For the lines on the petals of the flowers use the salmon tint, possibly with a little more of the red than the yellow, and outline the flower with the same. Paint the leaves in low-toned browns or reds, to harmonize with the pale coloring of the flower. Use yellow brown in a medium wash over the large leaves, keep the coloring as pale as possible, or as will fire well, for it is a color that loses strength in the firing. Over this ground-work coloring pale shadow touches can be put on of brown No. 3 and capucine red mixed; let them vary in degrees of strength, some pale, some deeper, and about the veining some red can be used alone, only be cautious not to have it too intense. Mix a little brown green and a touch of the capucine for the stems of leaves, and outline all the leaves and stems with the red and brown mixed. A few lines about the base of the pot and the cover and handles can be put on with good effect, using red or brown. Dull gold can be introduced in the decoration if desired, only the piece must be first fired before gold is put on. Keep all the coloring as delicate as possible. Something similar to the Worcester decoration will be very pretty for this design.

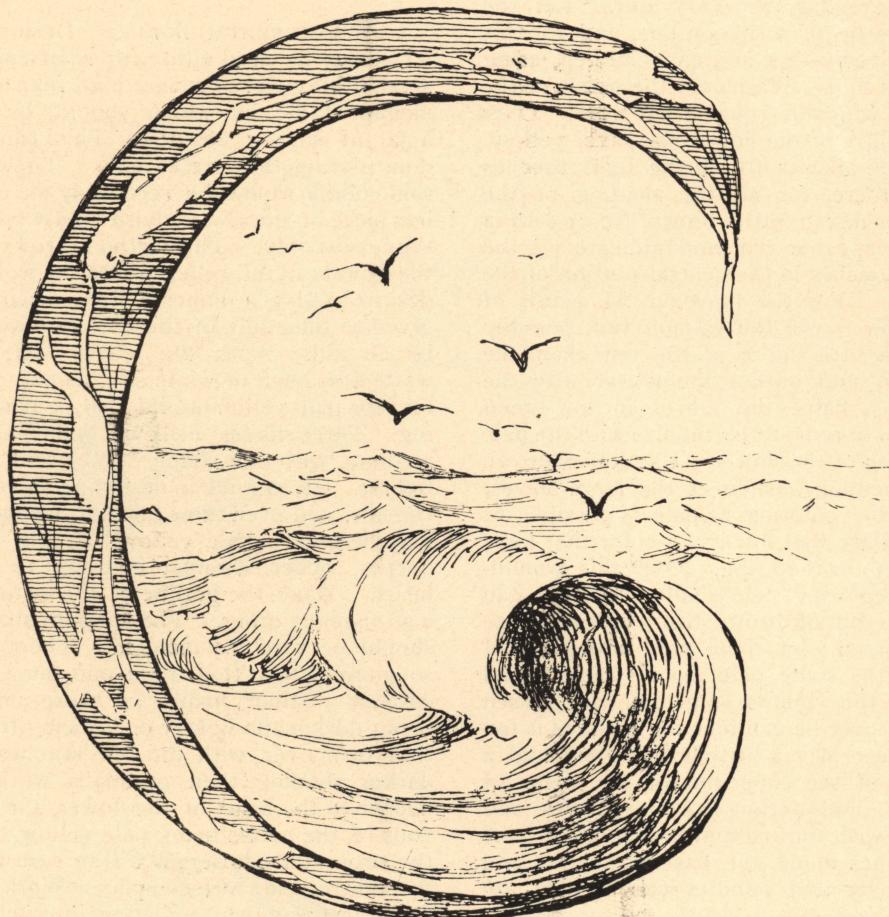
EGYPTIAN BORDER AND CORNER.—This design may be used for bureau, wash stand, buffet, or small table cover. The already fancy hem stitched or drawn work and fringed linen may be bought, thus saving much time and trouble, as the design can be easily made to fit any size. All white or colors may be used, and for the working filofloss is the best, as there is much delicate work, and a single thread can be used. The Egyptian colors may be used, and they should be very much softened for use on white linen. For example, dull soft red in solid work for the "crown" with the sun rays above of golden yellow. The small bar below this is best worked from side to side in solid work, with the upright below in very fine stem stitch, the outside line, then each alternate one. The "stem" in red, with the leaf forms in the golden yellow. Other colorings, to harmonize with room toilet set, or bureau decorations may be used. A medium shade for crown, with lighter below, and paler for leaves, and medium for stems. A very elegant bureau cover, as well as cushion cover, may be made for an elderly gentleman's room by carrying out the full Egyptian idea, using black satin for the foundation, with rich red for crown and leaves, with stem rays and part of design below the crown in fine gold thread, the stem linen being a little heavier. Although we do not advocate

the use of black for embroidery foundation, in this design it is permissible. Finish with either gold fringe or silk fringe, the color of the work, with a little gold in it.

CHRYSANTHEMUM BORDER DESIGN.—This may be used either for scarf-end or small table cover or square mat, for a very elegant table on which should be set a jar of similar flowers. This can be done during the late autumn. To work this solidly would be seemingly an endless piece of work, we advise solid work in the leaves only. This method throws out the flowers in full relief, where the worker desires to give a dinner a little attention given to the study of these flowers would be an aid. Work the leaves first, on white fine linen or white silk, as one prefers, or pale yellow would also be charming. Three shades of silk will be sufficient, medium, with one shade darker and one lighter. In so bold a design as this two threads, and even three threads of filoselle may be used. Pale yellow, shading into deeper, richer, stronger coloring to the heart. Make the outline of the petal in a stronger coloring. The different shades should be carefully handled. There are so many petals, that each one must be entirely distinct, many of those under being darker the lighter ones being those that turn over, with the few stitches in darker shading, then gradually working deeper to the heart of the flower, the out ends of the petals being pale yellow. In the two middle flowers it will be seen that the centres are more compact. Work the flower in cream white, shading into yellow at the lower part of the petal and quite deeper into the lower part, making it very much yellower in effect where it is compact in the centre, with a touch of stronger yellow where they meet. The two upper ones at the sides may be of cream white worked from the outside ends of the petals in, with touches of the maroon seen in these flowers intermingled with yellow. It is best to see a flower of this coloring before attempting to work it. If one is familiar with the many varieties of this magnificent flower it may be done from memory. The whole design may be done in a more Japenesque way by outlining every flower in fine gold, then working from the heart of the flower out, carrying pale yellows for the right hand corner, very much deeper yellow with maroon for that above it, white and pale yellow for the right hand centre, white shading into rose color at the right, quite deep at the heart. The left hand corner may be of the deep rich color seen in the late autumn, but which should be modified, on a white background. The upper flower at the left may be of a very much lighter shade of this same color, with shadings of cream. The leaves may be of the green with outline of gold, also veining of gold. With this coloring a jar of mixed chrysanthemums may be used. White and yellow, with the jar in yellow, and flowers in white and yellow, would also be charming. There are so many colorings of these flowers that the mat may be worked in any of the colorings preferred. The whole may be done in gold alone, a medium size for the outline, and the fine wash gold, used for shading, and leaves, laid and couched

down in yellow silk, making a solid leaf. These colorings may be used on cloth, silk or linen, the gold is best on material that is not laundered. For a small stand

and not on china, and for such we publish directions in oil colors. The color scheme for the whole set is similar. The ground color is a rich warm brown. The



DECORATIVE INITIAL "C"

cover, a cloth of old rose color, worked in shades of the deep rich colored flowers, would be very attractive and pleasing, leaving two inches between the design and edge of material. The edge to be finished with silk tassels, the deeper color in the flowers.

SUNFLOWER SET.—Some readers may wish to paint these designs on fabrics

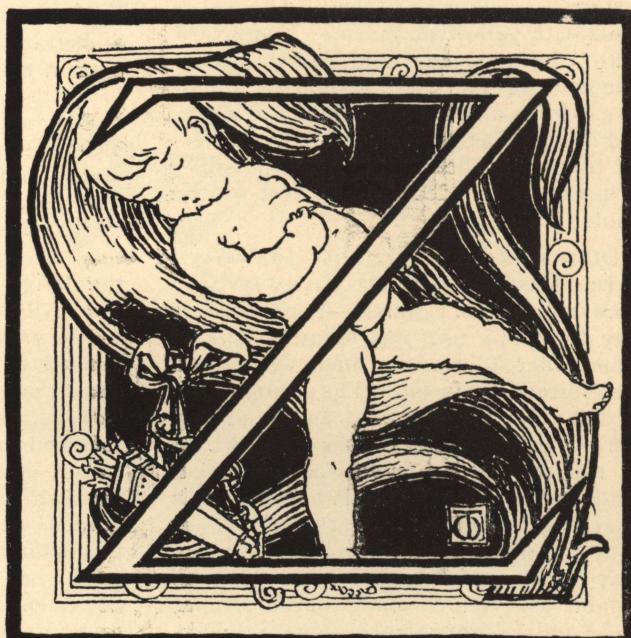


CUPID INITIALS "X, Z,"—NOS. 3 AND 4 OF A SERIES OF TWENTY-SIX

[W and Y published in August number of THE ART INTERCHANGE]

petals of the sunflower are a warm cadmium varied with silver white, and a very little vermillion. The stamen are a richer color, being the same colors with burnt sienna, and a little Vandyke brown added. The centre is a bluish brown. For this use Vandyke brown, cobalt blue and rose madder. The leaves are a cold bluish green made with Antwerp blue, rose madder and cadmium. The stems are gray and their color is given with cobalt blue, light red, rose madder and black. The lines in the cup are of gold paint and can be put in or left out at pleasure. For the ground-work of the vase use burnt sienna, cadmium and raw umber. The color should be put on direct as possible, and with considerable body, especially in the lighter parts.

MINERAL COLORS FOR DESIGN OF ASTERS AND LEAVES FOR JAR.—Over a background of *café-au-lait* reddish brown flowers will be very decorative. Use the grounding color *café-au-lait* for background tint. Then erase all color from the parts occupied by the design and have the ware fired before putting on the decoration. Over two or three of the larger flowers wash on a tan color made by mixing silver yellow with deep red brown, vary the depth of coloring on each of the flowers, shading with the same color. Let the centres of closely folded petals be paler and yellower in tone than the rest of the flower. Paint one of the smaller flowers at the top of the jar with yellow brown, shading with deep red brown, not too strong in color. Then the bud can be painted in silver yellow shaded with brown green. On one



of the lower flowers use carnation No. 1, with a little silver yellow mixed with it to give it a salmon tint. Shade with carnation and brown No. 3 mixed. Mix a little brown with carnation No. 1 for the large flowers at the base of the jar, shading with brown No. 3. The leaves can be painted in yellow brown, shading with the same. Some of the leaf veins can be defined with brown green. Mix

a little carnation with brown green for the stems. Outline all the flowers and leaves with carnation and brown mixed. Keep the coloring of all the flowers somewhat subdued, not letting any one blossom stand out conspicuously. On the band at the top of the jar let the coloring be in dull yellow and brown, using yellow brown, or silver yellow darkened by a little addition of brown No. 3, for the lighter parts, then for the dark parts and all lines and dots use chestnut brown. On the band at the base of the jar use the tan color suggested for two or three of the flowers, and carry out all shading and line work with chestnut brown. A monochrome treatment in old blue on the white of the china will be a very good one. Still another suggestion is to carry out in greens this decoration, with or without a background.

MINERAL COLORS FOR SUN-FLOWER DESIGN FOR CUPS.—Place the decoration directly on the white of the china without any background tint. Use a salmon color for the flower petals, mixing for this silver yellow and capucine red. Let the coloring be delicate. Lines on the petals can be put in with color made by mixing a little brown No. 3 with capucine red, and the outlining done with the same color. Over the entire centre of the flower wash on silver yellow, then shade with the red and brown mixed, and define all the markings with this color. Capucine red can be used for the rays, but put them on in delicate wash. Use red or the brown for the lines around the bottom of the cup and a narrow line as well at the edge.

MINERAL COLORS FOR SUN-FLOWER DESIGN FOR CREAM JUG.—The decoration for the cream jug may be the same coloring as that given for the chocolate pot, or a contrast in coloring can be adopted and carried out with good effect. It was suggested for the chocolate pot decoration that no background tint be used, but the design could be placed directly on the white of the china. Wash over the flower a salmon tint in flat wash, made by mixing silver yellow and capucine red. Use silver yellow over the centre of the flower and put in all the shading and the lines on the petals as well with color made by mixing a little brown No. 3 with capucine red. Paint the leaves in low-toned browns, to harmonize with the pale coloring of the flower. For this take yellow brown and put on as pale a wash as will consistently fire well. It loses strength in the firing, and allowance must be made for this fact. Then put on delicate shadow touches of brown No. 3 and capucine red mixed together. These touches may be varied, some darker, some lighter. The veins can be indicated in the same color. For the stems use brown green with a touch of capucine red to subdue it. Outline leaves and stems with the red and brown mixed. Around the base of the jug and on the handle a few lines can be put on with good effect, using red or browns. Dull gold can be used in this decoration if desired, but the decoration in color must be fired before the gold is painted on. This decoration will be effective if the coloring is delicate, resembling the Worcester ware.

MINERAL COLORS FOR DESIGN FOR PLATE. This design can be carried out with good effect in carnation and gold, or black can be substituted for the gold. Over the centre a very pale wash of carnation (Rouge chair, No. 1) can be put on. Thin the paint with lavender oil, and lay it on with a large tinting brush in broad sweeps. Use the carnation in little stronger coloring over the rest of the design over all the decorated portion of the plate. When thoroughly dry outline and define all parts of the design in carnation used full strength. Over all the dark parts of the flower and the shaded parts of the leaves use carnation in full strength. Carnation No. 2 can be washed on if a more intense coloring is preferred. The four flowers and the four prominent leaves can be outlined with black if bolder work is desired. Then the lines on the border of the plate can be carried out in black, finishing the border band with the pale carnation wash. If gold work is desired use dead gold for outlining and on the border band.

AMERICAN ART STUDENTS OF THE LATIN QUARTER, PARIS

There are one thousand American students studying in Paris, half of them women. It seems hardly credible that so many should, for the love of study, go thousands of miles, suffer all kinds of inconveniences and annoyances in a foreign country, to get the education they deem necessary to do good work at home. There are several reasons why they go, and they go from all parts of the Union. I am confining myself entirely to those who go for the study of art, many go to study music, voice culture, languages, medicine and even astronomy. The greater part of those I met while in Paris were from cities of the west, San Francisco, Cincinnati, Louisville, Denver, Chicago, though many came from eastern cities, Philadelphia, Boston, and of course New York and Brooklyn. All go for a purpose, that is to work, and work they do. In speaking of the art students I shall not discuss the question whether it is right that they should go, or not go, or if it is possible to do good work and not go. Many people, no doubt, wonder how young women can go to a city like Paris alone, yet, though they go alone, I think there are none but what, before they go, have friends already there who help them, start them as it were, in their new life. It is possible to get on without speaking French, but many things are missed, and many disadvantages undergone by an inability to speak the language; even a slight understanding of it is of great value. For example at lectures, criticisms by the teachers, in purchasing materials, and also in negotiating for the daily necessities. The last item is all important, for few students have much money to spare, and the method of living is such that money can be saved by knowing how to lay out one's funds. It's possible to live very cheaply indeed, in fact, I know of some who live so cheaply that in a city like New York it would be impossible hardly for a beggar to live on so small an amount, but such is the delightful kindness and help-

one-another feeling which Americans have, that all are hopeful and helpful. And then the students have within the last few years been aided by the work done for them by the Rev. Mr. and Mrs. Newell, whose noble mission will be a lasting memorial of the benefits given so freely to Americans studying in Paris.

The Latin Quarter is situated on the left bank of the Seine, within easy distance of the musée de Cluny, which comprises a most valuable collection of mediæval objects of art and products of industry, a most delightful old place, quiet and cool, and many visits will not suffice to thoroughly explore it. The large fine pieces of tapestry are wonders in themselves, they are old sixteen century Flemish, and the color is a marvel of rich softness. Students naturally find much to copy and use in this museum.

The Panthéon is close by, the Ecole des Beaux-arts, the palace and gallery of the Luxembourg, Jardin des Plantes, Gobelin's Tapestry factory, Hotel des Invalides, with its splendid collection of armor, and "Costumes de Guerre" which are fine wax figures, with correct costumes, beginning with the Gauls, Greeks and Roman, and French from the time of Charlemange, including all savage tribes, in their native costumes; all these are within or close to the Latin Quarter, and most interesting to the students. In the Julian Academies (M. Julian has a number in various parts of the city) the men students are separated from the women; at Carlo Rossi's studio, however, both study together, though there are few women and then only in the evening. It is entirely unnecessary to have mixed classes, as the women have every convenience in their ateliers. They have, in fact a better chance, as there is considerable interruption and annoyance resulting from the habit the French youths have of making so much noise and horse-play. This goes on in nearly all the male ateliers, no restraint whatever, except when the professors come, then all is quiet as the grave.

The principal Julian atelier for men is some distance from the Latin Quarter, being situated in the Fourbourg Saint Dennis, a most unpretending place. Going out from the street in a kind of court is a big sign with "Julian Academy" on it. There are four large rooms, Bougeureau, Constant, Lefevre, Doucet, who go once or twice a week. The rooms are decorated with many prize drawings, and numerous caricatures, many of which would never be allowed to be hung elsewhere. The model begins to pose at 8 A. M., ends at 5 P. M.; all or nearly all the students work from "life," as they are not expected to learn the rudiments of art there. The choice of places is given to the best sketches sent in. A subject is given, to be worked out in any medium, and at the end of the week the professor marks the numbers according to merit. Those who do no drawing have poor places. The tuition fees are \$40 for six months; for shorter periods, higher rates. At Julian's they have been very successful in training many brilliant men. M. Julian was at one time, it is said, an artist's model, and is now pretty well to do. He is often there, but seems to take no part in the management. He has con-



SUGGESTION FOR FAN DECORATION
[Directions for painting will be published if requested]

siderable influence at the Salon; his students are notified every day whose pictures are accepted and whose are not, the names being read up at the schools amid great excitement a week or so before the official notice is sent out. Some students also take in the evening classes at Carlo Rossi's, but that makes a great strain, and only the very strongest constitution can stand these hot rooms for so many hours and keep it up for any length of time. This last year the Art Students' Association have organized a club, with some delightful little rooms, a gallery and reading-rooms, where the students can spend the evening together, reading the magazines provided and discuss the never-failing art matters. At times musical and other entertainments are provided. The club is under the presidency of Mr. A. A. Anderson. The Latin Quarter is filled with reasonably cheap studios, the rent being from \$60 per year. Of course, they are small at that rent. I had a very good one, 25 x 20 feet, with a window 14 x 16 feet, ceiling twenty feet high, for \$100 per year. They can be hired by the quarter. Many students furnish them with cane chairs, waxed floors and rugs, having a portion curtained off for sleeping, and live there entirely, taking their meals at the many small restaurants, which are good and cheap. Students take a very light breakfast of chocolate and rolls, a *dejeuner* at noon, then a dinner in the evening. Very often a new student comes who has a friend just leaving, and he buys the whole contents of the studio at cheaper rates, often just as good as new. Sometimes two students together hire a studio; others stay at some of the hotels most frequented by students. There are a number of very nice hotels on the Boulevard Montenapasse, Hotel Haute Loire being the favorite.

Many of the women students join three or four together, hire a small flat and keep house. Rents are very cheap, food is about the same price as at home, meat being a little higher. On certain days they have markets out in the streets, and very amusing it is to walk down, such a clatter and noise, for the Frenchman is a good one at a bargain, and honest and polite. Everything one sees is interesting, so very unlike home. The work people, dressed often in a blue blouse, careless and slouching in gait, with the inevitable cigarette or penny cigar, or sitting, in that easy way, sipping their wine or absinthe at the *café*. Then the thousands of recruits drilling in the broad avenues from early morning; often a long line of young priests in black, nuns, and monks, bare head and feet, all the wonders of a city life, all so full of interest and strange to a foreigner; many are fascinated with it and are loth to come back, some are homesick, for a long time feeling strange and alone, magnifying unpleasant things there, and enlarging on the pleasant things at home, they sometimes pine for peanuts and crullers; but, in time they get used to the change, and begin in right good earnest to work, and in the case of sickness or death, which is rare, they have many who are most willing to help and comfort.

To me the Latin Quarter is a delightful part of Paris, not so much gayety and

fashion, more of a working place, many of the most prominent French artists and sculptors have their studios located there. The Luxembourg is close by, where many students go to copy the works of living artists. The garden, the only remaining Renaissance garden in Paris, is a place full of beauty and interest. Then again, it is cheaper to live and convenient to all parts. Omnibus fares reasonable, cab fare cheap, rents and food cheap, and the supply of city water is good. It is by no means a quarter of commonplace people, it being far away from the low music hall or what is called the gay city proper.

Speaking to a French lady of good breeding and education, on the subject of American and English women coming to study, she said, the very fact of their coming, with minds intent only on work (few if any cared to see the gay life, which people of fashion take so much pleasure in), is a protection in itself. And, lastly, the cost of living and expenses are, and can be brought very low.

My advice to students is to be in correspondence with a friend already there; take steamer to Antwerp, by Red Star line—which gives an opportunity to see that fine old interesting city—from there go by rail to Paris. It costs less than going by the expensive French lines. On arrival, contrive to share rooms with some one, if only for a month or so, to get into the way of doing things. There is no necessity to lay in a stock of wearing apparel, for the art students are not noted for their show of dress, simplicity is useful in more than one way, being less trouble and less expense. I should think that \$400 per year would represent cost of living, including fees at the school. It can be done on less, if one can manage to get into the Beaux Arts, which is free. This reduces expenses considerably. Art materials are cheaper and better, and it is not always necessary to pay right down at one place. I had quite a difficulty in getting my bill. After asking repeatedly for it, I told them, I was going home. Oh, that did not matter, I could pay when I got back. Many students do not pay for their frames and other things till they are in America. I asked them if they did not lose money by that way of doing business. No, they had never lost anything.

Certainly, a year or two in Paris enables all to find out just how they stand, in comparison to the rest of the world. It is certainly a great mistake to go there with the intention of showing the Frenchman how to paint. Students are ranked according to their merits as artists, not by position or money. There are young noblemen who are justly ranked by their ability, and by that alone; in fact, a person with too much money is a nuisance. It is by work, and hard work alone, that any good is done in the Latin Quarter, just as anywhere else.

LOUIS F. RHEAD.

There are many plaster casts, reproductions of famous pieces, which may be bought for a trifling sum. If brushed over with orange shellac which has been slightly diluted with alcohol a tone very like that of old ivory may be secured.

A bright scarlet cloak which is over a century old, is one of the most interesting articles in the collection of a Brooklyn lady. It is a voluminous circular, which falls to the floor, and the hood at the back has a very modern effect. Its owner, the lady's grandmother, used to wear it to church in her young days, but it afterwards served her for a carriage wrap, and is still in a state of excellent preservation.

It is said that an Indian mother one day saw a silky cocoon swinging from the limb of a tree. It instantly acted as an inspiration, and from that time she put her papoose in a cradle shaped like a cocoon, with leather thongs attached, so that she might hang it up, or strap it to her forehead, as she went from place to place.

The "palanquin table" is a feature of many drawing-rooms. Here these miniature relics of a bygone time are set out and many of them are truly works of art. They are made of Dresden and Léones china, of laquer and tortoise shell, and sometimes of silver of beautiful workmanship. Those in plate glass lined with rich brocade, which stand only three or four inches high, were invented, it is said, by an impoverished Bavarian Princess, and became immediately popular both in France and Germany. The fortunate possessor of a real Sedan chair (an heirloom of the family perhaps) may have it upholstered as nearly in its original pattern as possible, and use it for a china cabinet in the drawing-room. Here it will be always an object of interest.

It is said that an English manufacturer of candles matches his colors to the tints of Liberty's silks and upholstery goods.

A wonderful costume composed of cloth of silver, dotted with purple violets, over a petticoat of Venetian point, was worn by the Archduchess of Austria at a dinner given in honor of the Crown Prince of Russia. A girdle of silver sparkling with gems caught the drapery just below the waist, and the high Medici collar was lined with purple feathers.

The great Worth always goes to nature for his color combinations. He says he finds in stones, lichens, and the bark of trees, just the arrangement of tones which he can use as unfailing guides.

The crinkled Turkish cottons, of which Anatolia curtains are made, may now be purchased by the yard both plain and striped in colors. That which is finished with a fringe is sixty cents a yard, and without the fringe thirty cents. This pretty goods is not only used largely for window draperies, but is very popular for bed spreads as well, as it is very durable, and easily laundered.

The so-called "twin bedsteads" are shaped and carved to look like one bed when placed together, they come in natural cherry and other lighter woods; but much less expensive are those in iron which are painted white with brass trimmings, the latter are offered as low as \$8.



SUNFLOWER DECORATION FOR TEA-POT

It is said that a delightful perfume may be made by pouring two ounces of alcohol on one ounce of the best Florentine oeris, cork well, and shake occasionally, and at the end of a week it will be ready for use.

The peculiar and awkward manner of shaking hands, which prevails to-day, is the result of an effort to curtsey and shake hands at the same time, which is necessary upon presentation to royalty. The elbow is lifted to an awkward angle; but awkward or not, many Americans are struggling hard to get the correct position.

Luncheon cloths and napkins are sometimes embroidered with wash silks in the popular "Dresden china" colors, and the design is generally a bunch of delicate flowers tied with a ribbon.

A novel screen was made by an artist. The material used was fine burlaps, and every day when her work was finished, she put all the paint remaining on the palette, upon the screen, in a hap-hazard fashion which proved to be very effective. Whether any one but an artist could attempt such a decorative venture might be open to question.



INITIAL "T"
[Published by request. See answer to query in this issue]

SOME FRENCH FAÏENCES AND PORCELAINS.

Paper No. 1.

THE MUSEUM AT BOULOGNE-SUR-MER—CHARACTERISTICS OF ROUEN FAÏENCES—THE DESSINS À BRODERIE—A FACTOR IN THE DEVELOPMENT OF THE FRENCH FAÏENCE INDUSTRY—LAVISH USE OF YELLOW.—The Municipal Museum at Boulogne-Sur-Mer offers a small collection of French faïences and porcelains which merits careful consideration for the varied and representative character of the specimens that go to form it. The entire subject may be studied in an impressionistic way from this brilliant group of polychromes. The so-called "old Rouen" which is sold so largely in the bric-a-brac shops of Boulogne-Sur-Mer and of Paris, and which is said to be manufactured in Belgium finds its prototype and explanation in the genuine examples of old Rouen faïence contained in this collection.

The first Rouen faïences were manufactured by Nicolas Poirel, although tiles, evidently made at Rouen at an earlier date, have been found in the château at Ecouen. Poirel ceded his privilege to Edme Poterat, in 1647, and Poterat continued to manufacture faïences until his death, assisted by his son Louis, the inventor of the soft porcelain process in Europe. They first imitated the Italian forms of decoration introduced at Nevers and the Dutch-Japanese system in bright blue on a pale greenish-blue background, but soon a distinct school of ornament was evolved which affected all the other centres of the faïence manufacture that took their tone from Rouen. These early Rouen faïences are often mistaken for Dutch, but the greenish cast of the enamel and the blackish tinge of the dark blue decoration distinguish them from the Dutch faïence which is finer in quality and more Oriental in effect. This greenish-blue tinge came from the use of tin in the enamel and the color resulting from it was evidently accidental, the intention being to produce a pure white. The blue camaïen or monochrome decoration remained as a foundation, but a poly-chrome and pictorial system of ornament was built up upon it. One Denis Dorio, in 1708, discovered a red shading towards orange, like those of the Chinese enamels and thus furthered the development of an elaborate scheme of polychrome decoration. There is still in existence an important example of Dorio's work in the form of a potiche, that is, a Japan or China vase, with a large medallion landscape, containing the figures of Jesus, and the Woman of Samaria in red, blue, green and yellow. The red is the most important element of the color-scheme especially in the border which is formed of red tulips and bright blue cornflowers.

The genuine native system of ornament as applied to Rouen faïence began with the use of the dessins à broderie, or embroidery designs, at the close of the reign of Louis XIV. These designs were taken from embroideries on stuffs, passementeries, guipures and laces and from the ornaments used by printers and bookbinders. This style was also known as dessins à réserve because of the masses or compartments of white formed by the dis-

position of the designs. The style prevailed throughout the first half of the eighteenth century when the motives became enlarged and formed the style called broderie de transition—transition embroidery. Another variant is broderie sur le fond—embroidery on the ground—from which the compartments have disappeared. From these broderies was evolved the rayonnant or radiating system which is one of the most characteristic of the styles. The "corne" or cornucopia motive, the pagoda, the carquois or quiver, the lambrequin, which consists of a succession of lines curving from the base or otherwise following the form of the object are generally polychromes. At the apogee of the development of the Rouen faïence idea, the plates have arabesques in black on a ground of yellow ochre with escutcheons in the middle; pièces à personnages—figure-subjects—appear often. The lapis-lazuli ground with polychrome flowers and modified Chinese motives is frequently seen. A later style is that called rocaille, rockwork. Another presents isolated sprays of flowers. The polychromes generally show four colors.

In the Boulogne-Sur-Mer collection, several of the Rouen faïence styles are represented. There is one piece with the characteristic pale blue-green ground with pink and blue Chinese ornament in which the pagoda is prominent. This is called Rouen à la pagode. Another example of the pagoda style has a landscape with a Chinese lady disporting herself in front of a pagoda. The Rouen à la corne is represented by a fine example of the fourth epoch with a complex design of flowers and fruits radiating to a cornucopia in blue, red and yellow. A jug in the style rayonnant is heavily foliated in blue and red. There are some fine large pieces of the fourth epoch, platters, water jars and the like (polychromes) and various bottles and jugs with the lambrequin ornament. A Louis XV. piece has the blue camaïen in the style rayonnant. A remarkably fine piece, dated 1779, very characteristic of the eighteenth century, Rouen, is a group of the Crucifixion, modelled by Henry. It is about three feet high. The cross is of black wood with the Christ in light flesh-tinted faïence. The Virgin and St. John who stand at either side have green and yellow draperies, beautifully arranged and modelled. All the figures are vigorous and expressive. The group is mounted on an elaborate pedestal in light brown, green and blue. The escutcheon bears the lilies of France. These colored Crucifixion groups, manufactured at Rouen in the latter part of the eighteenth century, were very celebrated and much sought after. Among the other faïence objects of a decorative sort were church lamps, vases, lanterns, busts, spheres and weathercocks. It is important to carefully analyze the elements of the Rouen ornament and general productiveness because they formed the foundation of the entire keramic system of a large section of France and their influence extended throughout the kingdom, Rouen being the most important of the four great centres of keramic industry, namely, Rouen, Moustiers, Strasburg and Nevers. One of the principal factors in the development of the French

faïence industry was the sudden fit of economy which seized upon Louis XIV., after his expensive wars, so that he and the great nobles of the court, according to the memoirs of Saint Simon, sent their precious plate to the mint and made use of native and foreign faïences. Thus, in 1720, eight manufactures flourished at Rouen and their number continued to increase throughout the century until, in 1798, there were seventeen establishments in full activity. The political troubles of the beginning of the century and English competition, had, in 1802, reduced the number to ten.

The Picardy faïences, such as Sinceny, Saint-Amand, Saint Omer, Desores are sparsely represented in this collection. The Sinceny faïences are very similar to the Rouen, the early examples being decorated in blue camaïen and the Rouen ornament having been closely imitated from the time the first manufactory was opened in 1728. M. de Sinceny, after the establishment passed into his hands, worked enthusiastically to render his productions the equal of those of Rouen. This enterprising nobleman was imprisoned at the time of the Revolution. The Sinceny decorations were smaller than those of the Rouen school. The tone of the bluish-white ground differs in the earlier pieces from the Rouen. A typical piece in the museum has a pale blue-green ground with coarse blue and green floral decoration. The Saint-Amand faïence dates from 1740 and is noted for technical excellence, especially with regard to its bluish glazes and white enamels. The famous dolphin or "morue" pieces, so popular in the eighteenth century came from this manufactory. Polychromes, blue and iron-red decorations, with cornucopia and scroll ornaments characterize the first period of the school. The second offers a decoration of birds and flowers painted in the muffled furnaces in the Strasburg style and of laces twined about wreaths of flowers. The third period saw the manufacture of porcelain faïences with Watteau decoration. Fanquez, son of the founder of the manufactory, was forced to emigrate at the time of the Revolution. The Boulogne example of this faïence is a coarse bluish-white piece with flowers, probably of the first period. The Saint-Omer example is in deep blue with a white cameo effect of the decoration. Another has a bluish-white ground with a blue and yellow ornament. The manufactory at Saint-Omer was founded in 1750 by the Sieur Saladin. Among his most famous pieces were vases in the form of animals and vegetables, often mistaken for Brussels and Delft.

The Desores pieces are plates with bluish-white glaze. Blue and yellow are the favorite colors for decoration in these museum pieces, and some images of the Madonna are in blue and yellow. The Desores products were destined for the people and the style adopted by the manufacturers was imitated from the Flemish. Many of the Desores pieces were taken to Flanders by traders. Green chequered borders and bright iron red floral compositions are characteristic of this faïence which is still to be found in great quantities in the farmhouses along the channel coast of France.

The Hesdin faïences are represented

by plaques in blue and yellow. They are of the eighteenth century. The most interesting thing about the Hesdin pieces is the historical tradition to the effect that, at the close of the middle ages, a ceramic oven belonging to Jehan C. Volem, a painter attached to the service of Philip the Bold, Duke of Burgundy, was in operation at Hesdin. This fourteenth century artist painted decorated images for the court at Arras and for the castle of Hesdin where enameled tiles and fragments of drapery belonging to figures have been discovered. It was not until the eighteenth century that Hesdin again became a ceramic centre. A beautiful piece of Aire has a pale gray glaze with a Chinese landscape and blue and yellow figures with purple and yellow tulips. How fond the old French faïenciers were of yellow. It is the preponderance of yellow in their

light. But at an earlier date, 1673, a manufactory of porcelain had been established at Rouen by Louis Poterat, under letters patent from Minister Colbert and King Louis XIV. This thoughtful artist in faïence had studied the ceramic art in Holland and in China. His idea was to combine the baking of Dutch faience with that of the Chinese porcelain, because the porcelain required to have the violence of the heat of the fire tempered by the protecting presence of the faïence. Among the early pieces of soft porcelain made by Poterat is a sugar bowl with the rayonnant design of the faïence in bright blue on a ground of white tinged with blue-green. A mustard-pot has floral ornaments designed in compartments (à réserve) with the base suggesting the petals of marguerites. The porcelain industry of Rouen became as important as

of tin. The Chantilly sprig pattern, a small blue flower scattered over the paste, became famous. There are good examples of the porcelains of Lille, Arras (hard paste, white ground, blue flowers) Valenciennes (hard paste, roses on white ground) Chantilly (soft paste, coarse blue decoration) in the collection at Boulogne. The hard paste specimens belong to a period later than 1765 for it was only then that Kaslin having been discovered at Alençon, the first specimen of hard paste were submitted to the Academy of Sciences. Three years later the discovery of a bed of Kaslin at Limoges introduced hard paste porcelain into France as an article of commerce. The French porcelains, as regards the decoration of objects intended for domestic use are generally white with small monochrome flower motifs.

(Conclusion in September.)



AMERICAN AND ENGLISH ART STUDENTS IN A PARISIAN ATELIER

ceramic decoration which gives to it that gay and joyous appearance, brightening the domestic cupboard like sunshine. Another piece of Aire faïence is a jug with an architectural decoration—a village in blue, yellow and green. The manufactory at Aire was in a state of active productiveness only from 1730 to 1791.

Among the principal centres of the porcelain manufacture in the north were Rouen, Arras, Valenciennes, Lille, Chantilly. It was Louis Poterat who discovered the Oriental secret of making soft porcelain pâte tendre—the first manufactured in Europe—and for a century the French manufactured no other. In 1695 a heavy, coarse and yellowish soft porcelain was manufactured openly at St. Cloud after twenty-five years of experimentalism, fifteen years before the hard porcelain pâte-ome of Saxony was given to the

the faïence and spread to the surrounding centres of industrial activity.

At Lille, one Dorez founded porcelain works which descended to his three sons, one of whom went to Valenciennes in 1735 to open an establishment which was continued by various members of the family. At Arras, the Demoiselles Deleneur, dealers in faïence, received in 1784, a subsidy from the French government to assist them in establishing a porcelain factory. They turned out some beautiful work, but the price could not be made sufficiently low to compete with the commercial success of the porcelain of Tournay and after four or five years the establishment was closed. The Chantilly porcelain dates from 1724, when one Ciron established a main factory which continued until the Revolution. Ciron's glazes were pure white owing to the use

The revival of pyrography, or poker work, has led to the publication, in England of a handbook of directions which will doubtless be welcomed by many who are interested in this form of work. It may not be generally known that its discovery was due to an accident. An artist was one day moodily poking his fire, when he let the poker remain in the coals until it was heated quite red. Taking it out he touched it to an oaken panel near by, and traced absently with it until a woman's face began to show upon the wooden surface. He worked until the fire died out, and finally fell asleep in his chair. In the morning, so the story runs, he found upon his door a face which delighted him with its loveliness.

The process is very simple and consists in using a platina pencil just as if drawing in the ordinary way. A set of the



SUGGESTIONS FOR DECORATION—CORNFLOWER MOTIVE

tools required may be bought for about \$5, and a good penknife is an important addition to the outfit, as the high lights are generally scratched in. A close-grained wood is best for the purpose, oak, sycamore, or holly, and bold designs, which should first be lightly traced in with a crayon, are most effective.



NOTES AND QUERIES

NO QUERIES ANSWERED BY MAIL

All enquiries in order to receive attention in this department must be addressed to Mrs. Josephine Redding, Editor *THE ART INTERCHANGE*, New York, U. S. A.

SCHEME OF COLOR AND FURNISHING OF A NEW HOUSE. (Mrs. F. S.)...A...Will begin by scheme of color for walls and ceilings to which advised furnishings will lead up harmoniously. When you begin treating your walls and ceilings next year, for instance, paper the walls with a silk-finished paper of a soft greenish blue tone, with a brocade design in a shade or shades of the same color. Tint the ceiling in a pinkish terra-cotta color medium light, having a suggestion of soft old rose color. Have a frieze with a hand-laid design, for example, one of those large blossoms in pinkish terra-cottas, say the peony life-sized, giving the effect of large flowers swaying in the wind on their curving long stems, with bold foliage in soft olives on a clear blue-green or green-blue ground, like the wall color; have this frieze about sixteen to eighteen inches deep and enclose it between a red birch molding and picture-rail, the latter showing some carving. If preferred, the wind-swayed peonies may be in shades of cream, pale and deep, and the ceiling take the deeper cream tone. This for both parlors. With first scheme have Wilton, and Brussels to match Wilton in design and colors, in shades of blue-greens and olives, or get the blue-green effect, so gentle and restful, by a deep dull blue ground and all-over Oriental design in shades of olive and old gold, with touches of lighter dull blue. With deep cream ceiling have Wilton and Brussels in shades of old gold and yellow-olive on deep cream ground. Furniture may be variously in ebonized effect and dark mahogany, with one or two pieces in burnished gilt. Upholsterings silk tapes-tries in tans, terra-cottas, old golds and olives, with blue-green carpet; in blue-greens, old rose, tans and terra-cottas for the lighter carpet. At all the windows natural linen Holland shades. For landscape windows have silk curtains from top to bottom. Silks figured in the weave, with all-over flower designs, or silks with pretty printed designs, like Liberty's pale yellow, with all-over cream-white water-lily design, with tassel fringes to match, would be charming for your landscape windows, with valances to match long curtains at the ordinary windows. Long curtains terra-cotta brocade, with fleur-de-lis or some other set woven figure in dull blue, lined with dull blue silk curtain lining; brass poles; sash curtains at ordinary windows, yellow figured in weave Liberty silk. Draperies for spindle transom to bay-window pair rich blue Phoolkarris, embroidered all over with chrysanthemum in gold-colored silks. Portières to arch between parlors silk Turcoman in deepest old gold if carpet is in blue-green, and in rich terra-cotta if carpet is in old golds. Color for hall walls terra-cotta of pinkish tone, ceiling manilla, frieze creamy green, stenciled with conventional honeysuckle in terra-cottas and creams. Cushion for seat rich terra-cotta plush. Vestibule similar to hall. Dining-room paper tan ground, with festoon pattern of foliage, fruit and flowers in vases, with depending garlands of blossoms in more pronounced tones of blue, red and green, with tans and browns in vases on a soft red ground; ceiling manilla color; picture-rail antique oak. Gas or lamp fixtures wrought-iron. Parlor fixtures polished brass. Portières between dining-room and parlor Cordova-brown Taikün. Natural linen Holland shades. Hollywood or Bargarren art cloth draperies in dull greenish blue, embroidered with conventional frieze design of oranges in shades of tan and orange, with olives and browns in foliage. Rug Oriental design Smyrna, in shades of tan, dull blue and soft green on terra-cotta ground.

Should advise kalsomining your rooms in colors advised until time comes for papering. Hall rug peacock blue ground and design in old golds, dull reds, olives and dull blues. Portières between parlor and hall deep old gold silk chenille, in front of which lay the black bear rug.

FINISHING HARD WOODS. (F. D.)...Q.

...I have been going through the back numbers of your valuable journal in search of instruction as to finishing hard woods (oak or ash), to give them a regular furniture finish. My husband (with my assistance), is building a side board, copied, with some alterations, from a design given in late number of *THE ART INTERCHANGE*. It will be made of oak, but we don't know how to finish it after it is put together. Any information you can give us will be accepted with thanks. The first double number of *THE ART INTERCHANGE* came yesterday—to say we are pleased would be putting it mildly. It's as handsome a book as one would wish to see. Wish you good luck in the new departure. ...A...There are two kinds of finish, either of which will give the oak a fine effect if well done; one is a dull finish, and the other a lustrous finish. One way is to give the wood a coat of white wood "filler," if you like to retain the light coloring of the wood, or a coat of walnut wood "filler," if you desire a darker or antique effect. Wheeler's patent wood "fillers" are considered excellent. To apply the "filler" thin the composition with turpentine to the consistency of flowing varnish, apply it to the surface of the wood with a brush, going over no more surface at a time than will admit being cleaned off before hardening. After the "filler" has set, having the appearance of the gloss having left it, rub off with "excelsior," or cloth, rubbing across the grain when practicable; then clean out crevices of mouldings or carvings with a stiff brush or a cloth wrapped on a stick, and lastly wipe all over with a clean cloth. Should the filler commence to set, and consequently wipe off too hard, add a trifle of raw linseed oil so as to make it easier to rub off and smooth. Allow the "filler" at least eight hours to dry, and after that finish with some sort of fine varnish. Rosenber's Elasticer Finish No. 2 makes a very lustrous finish when two coats are smoothly applied; the first must dry thoroughly, say over night, before the second coat is applied. If you want a dull finish, and this is very refined in effect, give the two coats of Elastica No. 2, then rub down with powdered pumice stone and water. This treatment and the other both bring out the fineness and exquisite beauty of the grain of the wood to perfection.

FURNISHING A NEW HOME IN THE SOUTH. (B. P.)...A...Do not oil your back parlor floor, but if it is well made stain it in imitation of old oak by a mixture of raw sienna, linseed oil, kerosene and turpentine with a trifle of bronze green, both colors such as one may buy ground in oil in small cans. Kerosene saves some linseed oil and makes a good medium for mixing the colors. After staining, varnish with two coats of hard oak floor varnish. Do not allow your walls to remain dead white for a year or two as so many persons do, but have them kalsomined in soft flat tints. A lovely treatment in kalsomine is medium drab for ceiling, a soft velvety tone, pale pinkish terra-cotta or old rose for frieze and deeper warm drab for the side walls. Stain woodwork of whole floor in old oak, first sand-papering the whole to a very smooth finish. This will give the whole floor an air of elegance. With coloring given for walls, ceiling and woodwork almost any hangings and upholsterings will harmonize. If dining-rooms are same size as parlors, kalsomine, or better still paint the walls a soft terra-cotta color with frieze in a deeper shade of same and ceiling either in medium drab or in manilla color, the former if ceiling is not high. Enclose frieze of each room between moulding and picture-rail in old oak. Color walls of northwest and northeast rooms soft golden olive with stencilled frieze in dull green blue, creams and olives, and ceiling in deep manilla color. Carpet rooms with Ispahan carpeting in shades of old gold and golden olive. Walls of hall citron yellow with frieze citron green and ceiling pale citron yellow. Stain floor mahogany or embrowned oak and varnish. Hall furniture mahogany, a dark cherry. Use cardinal chenille portières, one at northeast and one at northwest room door to hall. Finish stair cases in oak and mahogany. Color walls of small library a soft medium deep gray-blue, and have 18-inch frieze of bronze-green ground, stenciled with lotus design in dull blues and greens; ceiling soft drab; carpet deep dull blue ground, with small arabesque design in olives and old golds. Sash curtains steel blue figured-in-weave silk, with tassel-braid trimming to match. Furniture, antique oak writing table and divan in saddle-bag upholster-

ing, showing terra-cotta ground, and designs in écrus, dull blues and olives, easy chairs to match; gas fixtures, wrought-iron or polished brass; portières Bagdad couch rug in dull blue, olive, old red and écrus, one rug will answer. Use your lace curtains in the back parlor, and if they are blue-white, dip them in weak coffee to get the desirable cream shade. If northwest and northeast rooms are bed chambers, use the walnut suits in them. Fine weave old-gold jointless matting is always desirable in color, and looks especially well with walnut furniture; it will suit in all your bed rooms with all colorings. Use your cream Wilton carpet in southeast parlor. Put up natural linen Holland shades at windows of all rooms. Stain dining-room floor antique oak, and varnish, using Smyrna rugs of deep terra cotta, or pale maroon ground, with the Oriental design in drabs, dull blues, olives and touches of terra-cotta. Use Bargarren art cloth, or Hollywood draperies in deep old gold for dining room long curtains, and washable sash curtains of cream Swiss, powdered with woven balls in maroon, and trimmed with maroon tassel braid. Use walnut furniture in your back parlor, and get new for front, say mahogany or ebonized cherry, some ebonized pieces, or mahogany or rosewood, any dark rich wood with silk tapestry in rich terra cotta and green blue grounds. Old rose will also suit in this room. Curtains soft wood—brown brocade with woven set figure in deep old rose; sash curtains old rose China silk solid color or figured. Keep most of your own painted work in bed-chambers, sitting-room and dining-room, especially in the chambers, unless you are a skilled painter and your work will not draw upon you unpleasant criticism. As you cannot have a rug to give the same effect as your front parlor carpet either put the latter in a guest chamber and get Wilton in soft shades of greenish-blue, old rose, écrus and olive, and a rug of Brussels to match for the back parlor, or else have a rug in "decided contrast" say in blue-green écrus, old rose and olives, for back parlor. For back parlor have long curtains of wood-brown cloth lined with old gold sateen. You are advised to color your walls because good coloring will beautify your home immensely. Use your gray hair rugs in your hall. In parlor scarfs or scarf valances in deep old gold, golden olive or old rose velours will be charming lined with silk to match. In dining-room maroon velours. Color walls of bed-chamber over parlors in soft old rose kalsomine, with friezes of soft medium drab, and ceilings paler old rose, and use oak sets therein and olive fine-weave matting. Rooms over N. W. and N. E. rooms, color creamy yellow and paint woodwork ivory-white; friezes creamy green, ceiling soft pinkish gray; matting fine weave old gold. Color lower hall soft cream yellow, rich and not too light; frieze pale greenish blue, ceiling pale yellow to get all light possible; stain woodwork in embrowned oak. Use yellow and white figured Madras for twin windows; stain floor old oak and use some of your Smyrna rugs in this hall. Curtain hall window upstairs with figured terracotta India silk.

Ostrich eggs are now frequently set in brass, silver or copper, and put to various uses. They make handsome inkstands, or flower holders, and it is not unusual to see them set in silver rims and used as goblets. They also make pretty sugar basins when mounted in silver of a delicate pattern, as the yellow tone of the egg has much the appearance of china.

As is well known, lamps throw out a great deal of heat, and people who wish the softened effect of a shaded light without using one may secure this by having a gaspipe attached in an unobtrusive corner to a floor vase which has been fitted up for gas. Or a table lamp could be arranged in the same way, and the tube concealed with a little drapery.

A pair of portières which have been made in New York for a California mansion, are to cost \$800 apiece. They are two immense strips of cloth of gold, on which are scattered branches of azaleas in solid embroidery and applique. The flowers are of white velvet very skilfully put on.

The origin of the menu, according to a German paper, dates back to the year 1489. A meeting of the electors was held at Regensburg, and at a state dinner one of the members was seen to consult a long paper at the side of his plate each time before ordering a dish. Some one asked him what he was reading, when he silently handed the paper to the questioner. It proved to be a list of the dishes which he had requested the cook to write out for him. The idea so pleased the illustrious assembly that each member introduced it into his own household, and since that time it has become popular all over the world.

a powerful electric light, which was softened by garlands of flowers, and smaller electric lights studded the edges of the umbrella, which were also trimmed with flowers and greens. Under it on the floor was a large tree fern rising from a bed of brakes, and another novel effect was produced by the massing of wild grasses and bullrushes in profusion.

The numerous electric lights about the room were shielded by tulip-shaped shades, and flowers were garlanded everywhere; two thousand roses being used alone on the stairways leading to the ladies' dressing-rooms. The piazzas were covered with red, white and blue bunting, and great oak branches made a beautiful roof of green. Two large tents which connected with them were left open toward the sea, and calcium lights and numerous small lamps were so cleverly arranged that a view of the ocean as well as of the rocky shore was visible from them. Supper was served at fifty small tables. The favors for the German were unostentatious, but at the same time odd and costly. They consisted of silver and gold jeweled hat pins, gauze fans, especially imported, and rich sashes for the women; and for the men silver scarf pins and rosettes of ribbon to match the sashes, as well as other pretty trifles. Two bands supplied the music, one for dancing and the other for promenading, and the guests marched in to supper to the grand strains of the large Swiss organ.

A costume dinner followed by a ball, recently given in Paris, was one of the most beautiful ever given there. Eighty-four guests were seated at small tables laid in the dining room, and in the red salon. The dining room is a great Gothic room reaching up two stories, with a noble stained glass window, and two lordly fireplaces. The walls of the red salon are hung with crimson silk damask, and curtains of a similar material drape the windows. The centre of the ceiling is dome shaped, and from it hangs an immense lamp of pink alabaster, set in a frame formed of gilt bands thickly studded with jewels. Heavy gilded chains of mediæval work suspend it from the dome. The tables were each set for six persons, so that there were fourteen in all, and each with a special decoration. Among the prettiest were the following: a green and white table, where the drapery was white, the green and white candlebra filled with green shaded candles, and the centre a mass of green orchids and maiden hair ferns; a Pompadour table, where upon a cloth of the palest blue a gilded bowl was placed filled with pink roses, and pink Dresden china shepherdesses held up gilded candlebra; and a white and gold table, where the cloth was a square of lace laid over gold-colored silk, the flowers yellow roses and lilies, and the whole table softly lighted by a lamp burning under an alabaster shade. The hostess wore a Japanese costume of a very rich kind. The long trained kimona was of black satin embroidered with many colored butterflies made more brilliant by small jewels and gold threads. The long open sleeves were lined with pale blue satin, and the skirt over which the kimona was worn was also of blue

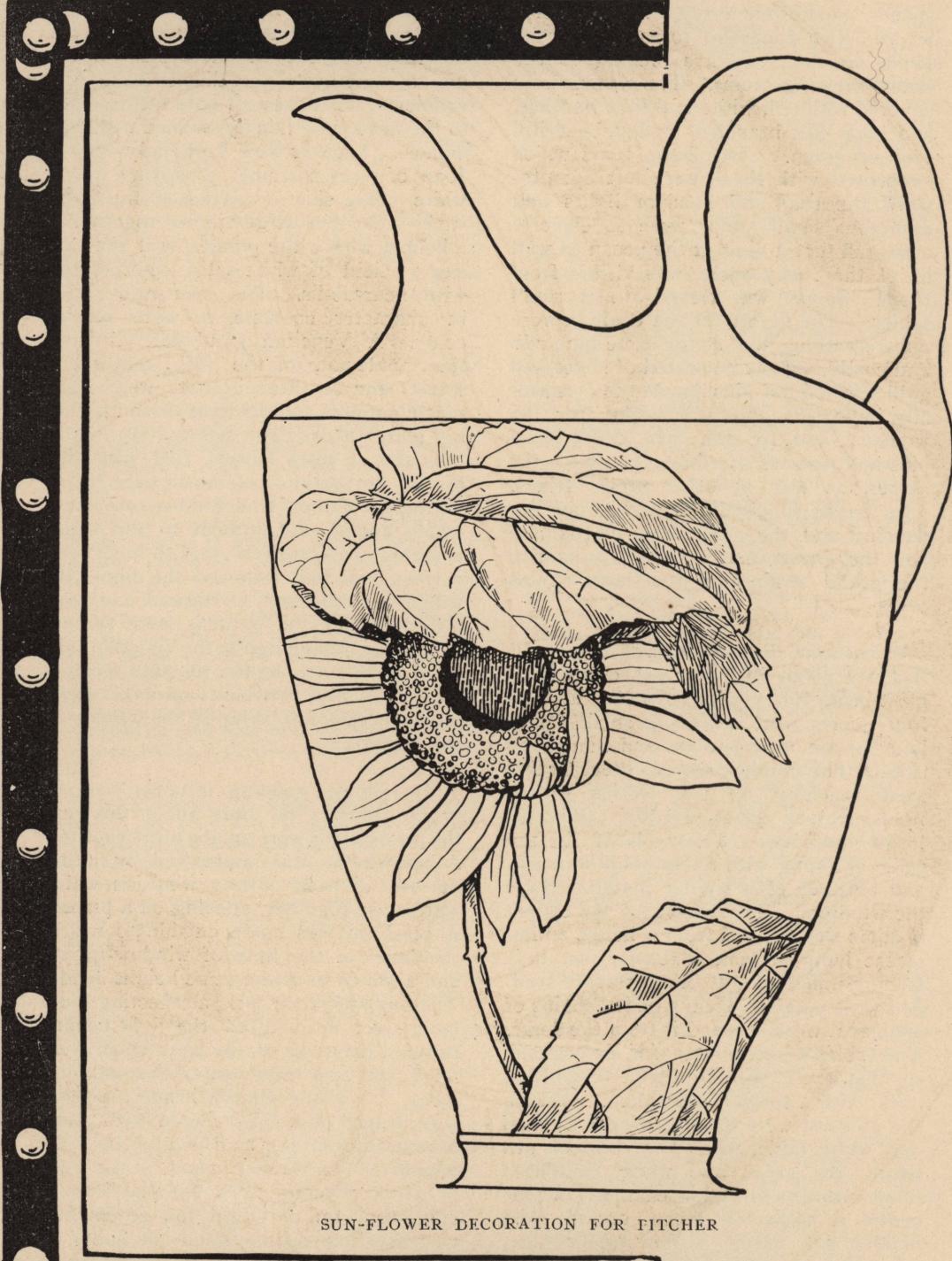
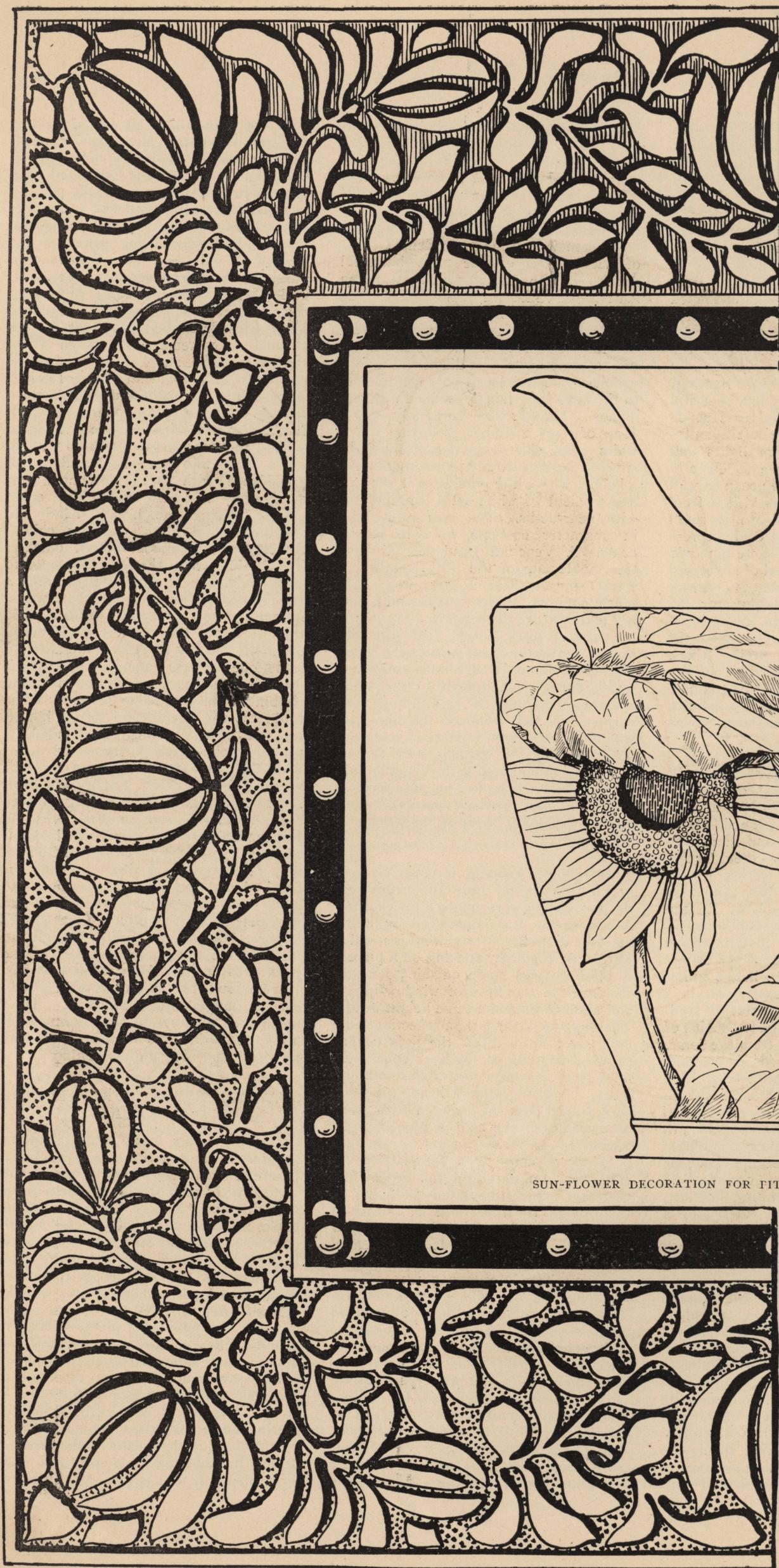
satin, embroidered with yellow chrysanthemums. Tiny jeweled parasols were worn in the hair, which was dressed high in braids and puffs after Japanese fashion. She was seated at dinner in the centre of the dining room, at a table Japanesque in decoration, and with a party all in Japanese costume. It made a splendid point of view. One of the most beautiful dresses at the dinner was worn by an American well known in New York. She was a Cleopatra in a clinging dress of heliotrope crepe embroidered with Egyptian lilies—a girdle of amethysts, a necklace of amethysts and diamonds, and a wonderful head-dress of gold fitting close to the head, and thickly studded with diamonds. Another New York lady wore a Joan of Arc costume consisting of a white crêpe skirt, a cuirass of the finest silver scales beautifully joined together—a helmet with white plumes, and she carried a shield of white satin, embroidered with fleur-de-lis. The men were either in character costume, or wore scarlet coats. A Venetian gondolier, a Venetian nobleman of the 16th century, a Faust and a Francis 1st, were very much admired. Each lady found beside her plate an exquisite painted fan, and a bouquet of roses loosely tied with ribbons. Soft strains of music were heard during the dinner, from hidden musicians, which added enchantment to the scene, and the repast itself is said to have been perfect. A ball followed the dinner, to which one thousand invitations had been issued, and as the gardens were thrown open and illuminated with Venetian lanterns and electric lights, the fête recalled some gay and brilliant carnival scene under the moonlit skies of the Queen of the Adriatic.

At a house wedding in upper Georgia in the country on June 2d of this year the decorations were unique and beautiful. A bay window was improvised by taking out the division of two windows which were close together, opening on a piazza. A platform was made outside to nearly the level of the base of window-frame, and a platform of the same height inside. The bay was made dark, a reflecting lamp hung over head, threw the light beautifully on the walls of the bay, which were lined with cat-tails, white lilies and pink roses. Over the window inside the room was draped pink silk, fringed with green pine needles strung and lined on the silk, masses of La France roses up the sides of window-frames. On the platform inside stood on the right the groom and best man, two sisters, maids of honor on the other; the bride and her father in the middle. The maids forming below platform joining an aisle and behind the ushers, just against the white ribbons. The hour was 11 A. M. Down the long piazza, eighty feet, which was shaded on the outside with lovely leafy cane woven in, came the minister in Episcopal robes. The groom and best man, etc., in the usual way, maids in pink china silk, round waist pink sashes, pink slippers, tan gloves, La France roses, lovely pearls, beads, the gift of groom, high collars lined with old lace, one flounce at foot of dress. The bride wore cream faille, the front covered with her grandmother's old thread lace wed-

ding dress, in which all her daughters and granddaughters have been married. The elegant set of pearls belonged to the same old lady, and consisted of a spray imitating roses, of elegant pearl, a large necklace with pendants, two bracelets, earrings with immense pendants, these and the pins being sewed in the lace on the waist in front. Two hundred guests were entertained from 10 A. M. until 4 P. M.; trains bringing and taking them away at those hours. A band played Mendelssohn's march to the parlor from a room on extreme piazza, from which the party came, and Lohengrin after the ceremony to a room still on piazza half way down. The maids and ushers formed an aisle in the reception room down which the family and friends came with good wishes, then the negro servants the old nurse first—who nearly had a fight for precedence with the bride's maid (servant)—the rest as best they could get in kissing the bride's hand and wishing "God bless you my child." An elegant breakfast followed quickly. The bride having thrown a bouquet to each maid, one of which got the ring, a cake was then cut in which there was a gold thimble, a key and a button. The thimble meant the receiver would be an old maid, the key to unlock the heart of some one present among the ushers. There were so many meanings attached to the button that it failed to be found. The bride cut the silver cake for the hidden treasures. Small cakes were handed the ushers, in one of which was a gold dollar with the date—the lucky man is to be married within a year. The breakfast was served from family china, having survived the war, and is one hundred year old Davenport ware with dozens and dozens of plates. A toast given by the Georgia wit, "Bill Arp," was drunk in wine one hundred and ten years old, which had made two voyages around the world, and was bottled by the bride's great grandfather. Sea voyages were thought to mellow wine in years passed. Such wine is hard to find now here. The host has, I understand, twelve dozens with a pedigree of undoubted correctness. To a northerner like myself, this country wedding in one of the old aristocratic families was truly charming and interesting.

STAINED GLASS FOR INTERIOR DECORATION

Decorative art has made immense progress in America of late years, but it is safe to say that no form of it has advanced with such strides as the work in stained glass. Messrs. Louis C. Tiffany & Co. stand at the head of the American School of glass staining. Their glass is fused in such a way that many tones and shadings are obtained by the varied thickness, depth and roughness of the material used, unaided by recourse to the brush. The number of processes used in gaining different effects is so many that space forbids a detailed description. Deep shadows are made by great thickness in the glass, and if a misty or dull effect is to be obtained it is done by lining, or setting pieces of glass behind glass in certain portions by means of the grooved leads, or sometimes by fusion, so that great depth of tone is gained. This pro-



SUN-FLOWER DECORATION FOR FITCHER



POMEGRANATE DESIGN FOR PLATE

[One of a series]

cess is called plating. Draperies are made to look life-like in the following way: The glass when in a molten state is crumpled and twisted up by means of certain tools until it looks like some luminous textile fabric falling in rich and graceful folds. For water and skies there is rippled glass with an uneven, corrugated surface produced by passing a little iron rod over the glass when in a state of fusion. It must be done very quickly, however, as the substance becomes brittle in a short space of time—antique glass presents a surface full of minute blow holes which are intentional imperfections designed to give brilliancy to the material. Picture windows are usually made of pure glass mosaics without paint of any kind on the surface, all the color being contained within the glass. It is said there are more than five hundred color effects and combinations in the plates of glass ready for use in the Tiffany glass factory. The methods of making up a stained glass window are simple and very interesting, but too full of detail to be given here. So much pains is taken in their construction that results are obtained which are simply marvelous. A picture window is made up of hundreds and often thousands of pieces of glass, joined together by such skill in the leading that the design is depicted with all the spirit, depth of tone and artistic feeling which is in the original drawing.

One window is a beautiful specimen of pure mosaic. It was made for a conservatory, and is after a design of Mr. Louis C. Tiffany. It represents branches of white and pale pink blossoms, upon which several green parroquets are perched. In the centre of the field is a globe of gold fish hanging by metal chains from the topmost branch. The background is in soft yellow greens, suggesting foliage through which the sun is shining. The globe of opalescent glass is very beautiful—one sees the swirl of the water, and the red gold gleams of the little fishes as they dart about. The window is as picturesque as it is decorative.

Another beautiful window to be seen is destined for one of our New York mansions, and is to be placed between the dining room and conservatory. It is of large size, and represents a young woman with uplifted arms reaching for the branches of apple blossoms which hang above her head. The draperies are of pale pink shaded to deep rose, and she stands surrounded by softly indicated foliage—a picture of unconscious grace. No paint has been used except upon the face and hands. The softness and delicacy of the shading caused by the varying thickness of the glass is admirable, and the beauty of the girl, the grace of her pose, the lovely tints of sky and foliage, and above all the beautiful effulgence of light combine to make a picture not easily forgotten.

Stained glass is as much used for domestic as for ecclesiastical purposes, and there are few houses built now that do not contain, if not a storied window, at least some lovely bits in screens, borders, or transoms, showing color effects both tender and harmonious.

Jewel work, which is made of thick pieces of broken mosaics sharply cut in facets that sparkle and glow with brilliant

color, is much used in domestic glass. Inserted in rich opalescent glass it makes exquisite borderings, bands, and transoms. Some of the latter with elaborately designed interlacing patterns studded with jewels, are strikingly beautiful.

It is said that the methods of producing stained glass windows in America now are identical with those used in the thirteenth century—a time when the art was at its height. Then, as now, pure glass mosaics, the coloring all contained within the glass, were used, and the enamelling and painting of later centuries was practically unknown.

SILVER TABLE WARE—STERLING SILVER

The newest productions in sterling silver for table use now on view at a leading silver-smiths in this city show a tendency towards the simplicity of old English work of a century ago, which is gratifying. This variety is often ornamented with pierced designs executed with a saw. Contrasted with these exquisite pierced forms in hollow ware, the massive articles in repoussé are of a size and weight which suggest almost barbaric splendor. Much of the repoussé silver, however, is handsome enough to justify its popularity. An entire dinner service may be had in repoussé work in satin finish of medieval design or original finish, some in burnished metal. The work is delicate and refined, except in some instances when the designer's exuberant fancy leads him to overload the pieces with ornamentation. The use of animal subjects for table ornamentation is to be condemned always. Invention is necessary in art, but invention should be held in hand by selection and tact and as a rule the least pretentious ornamentation is the most satisfactory.

Among the useful and beautiful articles on view may be mentioned tea balls which have come in fashion for afternoon teas. They are pretty adjuncts of the tea table and consist of a small perforated ball of polished silver with chain attached. The price of these range from \$4.50 to \$7. A preferred variety of tea spoons has the shell pattern—another the king pattern—an additional adaptation of an old form shows a fine hard engraving around the edge. The marking is frequently in the drop cipher with one letter below the other. The prices of these spoons range from \$17 to \$38 per doz. Very handsome coasters or bottle stands in pierced work may be had for \$25, in repoussé they cost as high as \$80 each. Lovely bon-bon dishes may be had for from \$8.50 upwards. Children's cups in varied styles of form and finish cost from \$9 upwards, silver scallop shells are from \$20 to \$30 each. Asparagus tongs from \$18 to \$24. Bon-bon spoons may be had from \$3 upwards, cheese knives from \$4 to \$6, and cheese scoops from \$8 to \$12. Dessert spoons chased or engraved from \$28 to \$52 per dozen, dessert forks bringing the same prices. A great variety of patterns in forks, spoons and knives, all of which are from original designs used by no other house, is kept constantly in stock, embracing the newest designs and most novel decorations. Butter knives cost

from \$3 upwards, cake servers from \$9 to \$13 and cake knives from \$15 to \$24. Cream ladles may be had for \$4, crumb knives for \$18. Egg spoons are from \$24 to \$38 per dozen and fish forks are any price from \$44 to \$65 per dozen. Grape scissors cost \$11 each and gravy ladles from \$6 to \$10 each. There are no end to the varieties in fancy spoons the names of which are legion. They are all devoted to some special use, and are mainly desirable as wedding gifts. A preserve or berry spoon costing from \$8 to \$10 in a leather case lined with pale pink or blue satin, the case adding \$2 to the cost of the silver article being accounted a particularly neat wedding present to a friend. Salad forks and spoons in pairs cost from \$22 to \$35. A handsome pair of butter knives including case may be bought for \$7.50. A set, including berry spoon, sugar sifter and cream ladle in case costs from \$19 upwards. Handsome berry spoon and sifter in case \$15. Butter plates and butter knives, six of each, including case, are from \$25 upwards. Children's cups cost from \$12 to \$20 and children's sets consisting of cup, knife, fork, spoon and napkin ring in case are from \$25 upwards. Some of the children's sets include bowl and plate, in which case the cost is from \$100 upwards. Fish serving knives and forks in cases cost from \$30 upwards. Fruit sets consisting of fruit bowl with one dozen fruit knives cost, including case, from \$100 upwards.

Plain, burnished or satin tea sets are marked from \$200 to \$300. In repoussé, with surface richly ornamented with leaves, flowers, etc., a tea-set costs from \$240 to \$500. Reproductions of old English sets burnished surface with flutings cost from \$275 to \$450. Tea sets, including five pieces, cost from \$290 to \$1,600. Soup and oyster tureens, plain burnished, satin or Chippendale, may be had for \$150 and upwards, soup plates cost each from \$45 to \$75. Tea kettles, round, hammered or oxidized, are \$185, and tea plates each are from \$25 to \$75. Waiters or trays are to be had in all sizes and styles, from six to thirty inches in diameter and vary in prices from \$25 to \$1,800. Water pitchers tall and jug shape from one and a-half pints to three quarts capacity are from \$75 to \$800. Loving cups in various styles and finish may be had from \$100 to \$1,500, and finger bowls, plain or chased, cost from \$20 to \$200.

PLATED WARE

Only the highest grade of silver-plated ware is to be had at this house. It is more expensive, perhaps, than other plated ware, and comes nearest to sterling silver in general excellence, and, in fact, is undistinguishable from it in appearance. The rich repoussé plate has a fine appearance, and is said to possess great durability. Handsome chocolate pots may be bought for \$15. After dinner coffee pots for from \$15 to \$60; tea pots from \$15 to \$50; salt cellars cost anywhere from \$1 to \$8; pepper pots from \$2.50 to \$10. One dozen coffee spoons \$6 to \$11.50; dessert spoons per dozen \$9 to \$12; egg spoons per dozen \$6 to \$11.50; preserve spoons are from \$3.50 to \$4.75, each; salad

spoons cost from \$4.50 to \$6; one dozen soup spoons may be bought for \$12; one dozen table spoons for the same price. Toast racks cost from \$9.50 to \$15. Cream pitchers are \$4 and upwards. Claret pitchers from \$20 to \$40, and water pitchers are \$25, those with separate ice chambers, costing \$48. Napkin rings are from \$1 to \$1.50; nut cracks from \$3 to \$12, and nut picks with plated, ivory or pearl handles, from \$5 to \$11 per dozen. Olive corers cost \$1.50; lemon squeezers \$15; lobster cracks \$6, and lobster picks from \$5 to \$11. Fruit knives of graceful pattern cost from \$9 to \$20 per dozen; game serving knives from \$5 to \$60 per pair; pie knives from \$4 to \$6; dessert knives \$13 and upwards per dozen; and dinner knives are from \$18 to \$200 per dozen. Jardineres for the centre of the table, with zinc linings, are from \$29 to \$100. A pair of handsome grape scissors cost \$5. Olive forks \$1.50 each; oyster forks from \$6.50 to \$8 per dozen; pickle forks \$1.50 each, and salad forks from \$4.50 to \$6. Table forks come at \$12 per dozen; tea forks from \$9 to \$11.50 per dozen. Epergnes of beautiful workmanship may be bought for \$50 and upwards; vegetable dishes from \$15 to \$85 each. Vegetable dishes in sterling silver, costing \$100 and upwards each are not as expensive as they seem to be, as the covers are provided with adjustable handles, which when unscrewed changes the cover into a dish. The best plated ware is made in this way, so that each one of the covered dishes with a flat crown counts two in the service. Some lovely plated vegetable dishes are shown with pattern of conventionalized grape vine, as beautiful as any of the sterling sets shown by this house. Butter dishes may be purchased from \$12 upwards; entrée dishes from \$20 to \$35, and fish dishes for from \$45 to \$75; macaroni dishes cost from \$12 to \$25; meat dishes from \$12 to \$105; terrapin dishes all the way from \$5 to \$95, and vegetable dishes with the adjustable handles mentioned above, from \$32 to \$85. Flagons cost from \$20 to \$150; gravy boats from \$15 to \$33. Soup ladles from \$6.50 to \$8, and trays large enough to hold a tea set are from \$50 to \$185; soup tureens may be purchased from \$40 to \$160; urns from \$65 to \$100, and wine coolers from \$20 to \$95. Sugar sifters cost from \$3 to \$15; sugar tongs from \$7 to \$7.50. Tea strainers are \$2 and upwards; milk strainers \$5; crumb trays from \$10 to \$20, and samovas, either French or Russian, from \$25 to \$65. Sauce boats cost from \$15 upwards, and jam pots are \$15.

[Thanks for courtesy in showing goods and furnishing information as to prices are due to Messrs. Tiffany & Co., of Union Square, New York.]

Mr. Hamilton Aidè, in his clever article on America, says that he never saw a lady knit or sew all the time he was in this country. He supposes "some ladies do secretly work," but all the "pleasant litter" of books and sewing and writing, which constitutes one of the chief charms of an English woman's drawing-room, is wholly wanting in the American "parlor."



NOTES AND QUERIES

NO QUERIES ANSWERED BY MAIL.

All enquiries in order to receive attention in this department must be addressed to Mrs. Josephine Redding, Editor THE ART INTERCHANGE, New York, U. S. A.

No order to avoid the constant repetition in these columns of instructions for painting and drawing in answer to subscribers who are about to begin the study of water color or oil color painting, or sketching, we offer for sale the following text-books which have been carefully prepared with a view to the needs of those who know nothing of art and who propose to begin studying without the assistance of a teacher. If students meet with difficulties in carrying out the directions given in these text-books they are cordially invited to state their trouble to the Editor of THE ART INTERCHANGE and all possible aid will be given to them in this department of Notes and Queries.—EDITOR.

TEXT-BOOKS ON ART. Recommended by THE ART INTERCHANGE.

LEAFLET I.—

"Elementary Drawing," Price, 10 cents.

LEAFLETS II AND III.—

"Drawing in Crayon," Part 1, Price 10 cents; "From Cast, Nature and Life," Part 2, Price 10 cents.

LEAFLET IV.—

"Perspective," Price 10 cents.

LEAFLETS V AND VI.—

"Water Color," Part 1, Price 10 cents; Part 2, Price 10 cents.

LEAFLETS VII AND VIII.—

"Oil Painting," Part 1, Price 10 cents; Part 2, Price 10 cents.

These elementary leaflets teach only the most approved modern methods, and are divided so as to cover a period of eight weeks' work each.

"Drawing in Charcoal and Crayon," by Frank Fowler, with eight large plates, Price, \$2.50.

"Oil Painting," by Frank Fowler, Price, \$1.50.

"Flower Painting in Oil and Water Colors," Price, 75 cents.

"Perspective," by Trowbridge, Price, \$2.50 (for advanced students).

THE ART INTERCHANGE CO., 37 & 39 West 22d Street, New York U. S. A.

WILLIAM H. HOWE, THE ANIMAL PAINTER. (S.)...Q...I should be very glad if you could supplement the information you gave us concerning Mr. Howe, with some other items of information. I, for one, should be very glad. I have seen his paintings at Knoldin's, Fifth Avenue and 22d Street, New York. I admired them very much...A...A member of Mr. Howe's family supplies the following facts, which contain some information not given in the biographical sketch we published. He was born 1849, in Ravenna, a very small village a few miles from Cleveland, Ohio, removed from there about the war time to Grand Rapids, Michigan, from there to St. Louis. He always showed an artistic taste, but his family, who were in moderate means, did not understand the innate inclination, and the idea of one adopting an artist's profession was synonymous to starving. They naturally offered no inducements to their only son to enter anything so uncertain. In St. Louis he was engaged by a large wholesale drygoods house, employing his Saturday afternoons and Sundays in interpreting nature on canvas. An occasional sale, encouraged him to make an effort among his friends to secure a few commissions and go abroad to study, his employer promising him his position if he found he could not succeed as a painter. In October, 1879, he went to Dusseldorf, and entered the academy, beginning at the elementary classes, drawing constantly for two years, realizing the importance of such a foundation. After entering the painting class he took a flying trip to Brussels where he saw a number of examples of the French school, with which he sympathized more thoroughly, and he determined to start for Paris, reaching there in the Autumn, 1881. All his life he has been very fond of animals, as a boy he was never happy unless he was surrounded by these pets, he had studied their peculiarities as to habits. This love led him to painting them, specially cattle. On arriving in Paris he found difficulty in securing any one who would criticize his work. The great ateliers here are for figure painters. Finally he was accepted by DeThoren (deceased in 1889), the famous animal painter, as a private pupil, exhibiting in Salon first in 1883. Since then exhibiting every year, having most flattering success. Honorable Mention,

1886; Medal, 1888; Hors Concours, 1889. His honors in other places: Temple Gold Medal at Philadelphia, 1890; Crystal Palace, London, Exhibition, Gold Medal, 1890; Boston Gold Medal, 1890. He spends about six months in each year in the country, either in Normandy or Holland. As an animal painter has many difficulties to contend with. The bovine race are not quite as complaisant as the human. If you want to paint them standing, they are sure to feel inclined to rest; should you decide to fall in with their desires and paint them quietly chewing their cud, you would soon find they had changed their minds. There is no such a thing as getting angry and telling them if they don't pose better you will discharge them as you can a human model.

A BACHELOR'S BED-ROOM. (New Subscriber)...Q...Will you kindly advise me in regard to furnishing a bachelor's bed-room? I have heard of such a room and would very much like a few suggestions...A...How to furnish a bachelor's bed-room is a question to be decided by what one knows of the person who bears that title. New Subscriber leaves one very much in the dark by not giving any items which would give an idea of the bachelor's age and tastes. It is to be supposed, however, that, being a bachelor, the gentleman, young or old, will have to have at hand for his own use many of the articles which would be unnecessary as appurtenances of his bed-room if he were a married man; also that there may be many conveniences therein in the way of smoking apparatus which would not find their place in a Benedict's bed-chamber. In a bachelor's bed-room the curtains should be washable and the window shades of the best quality as to adjustability—that is, they should run up and down with ease. Painted walls and a stenciled frieze are suitable in a bed-chamber, especially one occupied by a smoker. A room of cold exposure, and consequently not very light, could have walls painted in a soft yellow olive, with frieze of soft terra-cotta red ground showing a conventional honeysuckle design in shades of greenish blue and yellow-olive. Kalsomine or paint the ceiling pale terra-cotta. Holland shades in natural linen, with fringe with knotted heading to match; long curtains, deep terra-cotta red linen, with frieze of dull dark blue linen showing applique conventional sunflower design in yellow and olive linens. Paint the floor bronze-brown and varnish with two coats hard oak varnish, and have large central Ispahan rug in shades of chocolate brown and old gold. Bed-room furniture mahogany. Mantel valance deep old gold linen, decorated by a set design of lotus blossoms, buds and leaves, in dull blue and olive linens applied, and outlined by couchings of Bargarren art threads, laid in heavy strands and caught down by linen threads to match. If preferred, embroider said design in these artistic flax threads; finish with tassels of linen thread in old gold, dull blue and olive alternating. Furnish with ebonized or mahogany smoking stand and a table with drawers to hold thread, cotton, needles, scissors, buttons, tapes, etc. Have also a handsome laundry bag, with wash list in a convenient pocket. Hang handsome shoe and slipper bag on closet door, and have plenty of conveniences for hanging up coats, hats, trousers, etc. Have one drawer of table supplied with hat brushes, whisk brooms, clothes brushes, etc. A desk is also a necessity; one fitted with flat top covered with cloth, and knee hole with drawers either side, and conveniences for writing, which will include large ink-stand, pens, pen-rack, blotter, portfolio, pen-knife, paper-cutter, pencils and eraser. On this writing table have a substantial wrought-iron lamp with a pretty and useful shade. A shaving stand with swinging mirror will be a necessity for some men, and if there is a gas-fixture, one of the little lamps that fit on gas-fixtures will be useful for heating water for shaving in winter. Handsome etchings on the wall will, with easy chairs and lounge, complete this room.

DECORATIVE INITIAL T. "T"...A...For the decoration of large dinner napkins, or large or small table cloths. This is particularly graceful, as it is showy, and requires but little work. On all linen, the letter should be filled or darned closely, then worked across, or up and down as the form of the letter indicates. All the lines, tendrils, running and round ends to the tendrils should be in gold silk. Not more than two threads of filo floss should be used in the heavier lines and parts, and only one in all the tendrils. When the pale colors of linen are used all white is very much the most beautiful. Some of the dark shades of linen may be worked in lighter shades of its own color. In a small cloth table cover use self coloring with gold in all the working, with the dots the same shade as the latter. For short corners, use all white embroidery cotton for the letter, work "one star" linen or No. 4, flourishing, which is still finer.

EDITOR'S NOTES

THE Editor begs gratefully to acknowledge the hundreds of congratulatory letters received from ART INTERCHANGE readers during the last few weeks. Nothing could have exceeded the appreciation and personal kindness shown by these numerous correspondents, and it is with keen regret that the Editor finds herself unable to do more in the way of acknowledgement than the publication of these few lines. Each correspondent is assured that her message of encouragement was most warmly welcomed. The most delightful element in it all has been the enthusiasm with which the writers have rejoiced in our improvements as the work of a sister-woman. "I'm so glad a woman did it" is a sentiment that has found expression in many letters. The feeling thus displayed is only another evidence of the falsity of the theory that women are jealous of each other, and are slow to acknowledge merit of any kind in one of their own sex. Any woman worthy of the name will always find staunch allies and most enthusiastic admirers among women. So much has been said in praise of the Editor to the exclusion of all others, that it is only just to draw attention anew to the fact that it has been through the generosity of THE ART INTERCHANGE CO. that the Editor has been enabled within nine months to develop a handsome art magazine out of an unpretentious design paper.

The colored studies to be published

with the October number of THE ART INTERCHANGE are:

A WOODLAND BROOK, by F. D. Hasbrouck.

MA BELLE, by Mrs. Rosina Emmett Sherwood.

Applied design, Fern Leaf Decoration in gold for after-dinner coffee.

The artist biographical sketch will have Miss Marie Guise as its subject. This artist is known to ART INTERCHANGE readers by her admirable paintings of horses and dogs. King, a study of a St. Bernard, an example of her work, is one of the supplements issued with this number.

Some small crayon studies of children's heads, kittens, chickens and birds will also appear in the October number. We are negotiating for a series of charming sketches of interior decoration, which we hope to secure in time for our October issue.

AN ART CRITIC (?) ON AN ARTIST, AND THE ARTIST ON THE ART CRITIC.—Amid the chorus of praise that has greeted the beautiful new cover design of THE ART INTERCHANGE, there has been one little discordant note furnished by that most excellent paper, "The Albany Evening Journal."

The writer of the opinion furnishes so good an example of current so-called art criticism that we have decided to make a public note of him; not very kind to be sure, but it is done as a matter of art education for our readers. Attention is invited to the lower half of the subjoined paragraph which appeared in a recent issue of the "Albany Evening Journal":

"The Art Interchange" has made a decided improvement in changing to a monthly. The July number has five supplements, three in color, one in sepia, and one in black and white. The illustrations are superior, well chosen, and the subject matter covers wider range and possesses greater general interest for its readers. For the reproduction of the studio of the Poetess Celia Thaxter "The Interchange" will receive more than one vote of thanks. But when, in the editor's notes, the cover design is commended, and the "closer scrutiny invited," one can hardly resist the temptation to scrutinize the anatomy of the one visible foot of the principle figure on the cover page, or rather that portion of the foot which receives such a painful and impossible bend in the neighborhood of the toes.

To which, on invitation, the artist makes reply as follows:

The "anatomist" in the employ of the "Albany Evening Journal" newspaper has only added one to the many errata which must be expected from members of his class. He is precisely like, oh! so many writers in our daily press, who will climb the shaky pedestal of apparent superiority in art; who will wade along in their intellectual darkness with the same old cut-and-dried, wise sounding phrases on their lips, or, perchance, who will not honestly acknowledge their ignorance of the science of which they are scribbling, because that scribbling nets them so many dollars and cents per column! And O, dear "Albany Journal," thou didst pay thy critic so little for that mite! Art angry, O critic? Buzz, buzz—you buzz about my ears like the perennial mosquito. Go, gain my respect as a literateur, but lose it not utterly by continuing the assumption of professorship over me and my brother artists. Ad-dio!

Messrs. F. W. Devoe & Co., Fulton Street, New York, are sole agents for the sale of THE ART INTERCHANGE colored studies in America. The artist material trade is referred to them.

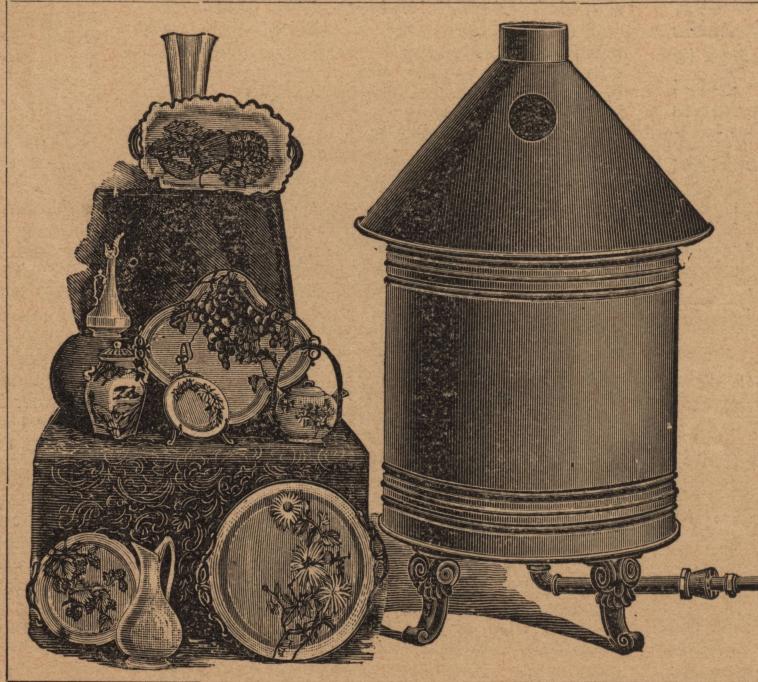
Messrs. Lechertier, Barbe & Co., of 60 Regent Street, London, W., are wholesale agents for the sale of ART INTERCHANGE colored studies in Great Britain. This firm carries in stock a full line of our studies and the foreign trade is referred to them.

THE STUDIO CHINA KILN,

A Kiln with a Faultless Record. Awarded the Diploma at the Massachusetts' Charitable Mechanic Association, held in Boston, Mass., October and November, 1890. Does not make the Apartment Unbearably Hot. A Studio Kiln not only in Name but in Actual Service.

No tile or Fire Brick to Crack and Crumble or to Consume and Waste heat by throwing it out into the apartment. We employ a Non-Conducting Cylinder filled with a Mineral Fibre that is absolutely Non-Combustible, and consequently cannot burn out. Firing Pot has flat bottom, flat top and straight sides. No waste space whatever. Thirty to Sixty per cent. more room in it than any other kiln of same given dimensions.

Not a Toy, but a practical kiln. Never fails to give satisfaction. 3,000 Testimonials.



The popular sizes for Amateurs are Nos. 2, 3 and 4. For Teachers, Nos. 4 and 5. For Professional Firers, Nos. 5 and 6. For small test work, Nos. 1 and 2.

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[Continued from page iii.]

crystal bead. The price of these portières is \$1.50 each. Others showing designs of flowers and birds, or geometrical patterns in bright colorings are more expensive, ranging in price from \$3 to \$7. Camphor wood chests, so useful for keeping furs and clothing intact from moths, may be purchased here. They are in three sizes, small, medium size and large and cost respectively \$11.50, \$16.50 and \$21. In fans, both for decoration and use the variety shown by this house is astonishing. Two hundred and fifty new styles are said to have been imported this year. Among those to be recommended for decoration are the Kus-Kus fans, punkas and Hoo Nan fans. The punka fans have very long handles springing from the side and are handsomely decorated with pretty painting. The cost of those of the largest size is \$2. Kus-Kus fans are used by the natives of a small province in India. They make a pretty wall decoration and are manufactured from native grasses. They are nearly circular in form with a handsome central ornament from which radiates the sweet scented grasses. Grate fans are shown with bamboo stands costing from 85 cents to \$1.50. The stands are sold separately and bring from 75 cents to \$1. Parasols with hinged handles for fire screens, all nicely painted, show handsome decorations. Those which are thirty-six inches in diameter, ornamented with gold and silver are \$1.25 each. Those thirty-four inches in diameter in muslin or silk, \$1 each. Reed and bamboo porch curtains with necessary tackle ready to hang up, come in every size both as to length and width. They are not at all expensive. Fur rugs 6 x 3 feet made of the skins of the north of China wild goat, in white, gray and black cost \$3. They are sometimes made up in combinations, as for instance, a white centre with border of gray, black or fawn color. These are lined and bring \$6.50 each. Very handsome Thibet rugs with long silky hair and made up with felt lining are \$8. Rugs of this sort are much used in summer to lay over matted floors.

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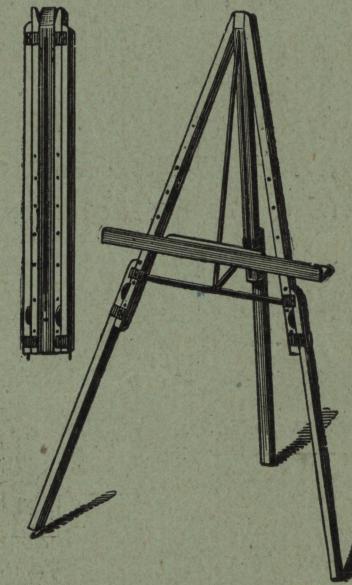
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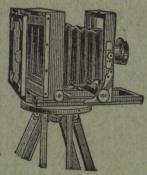
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